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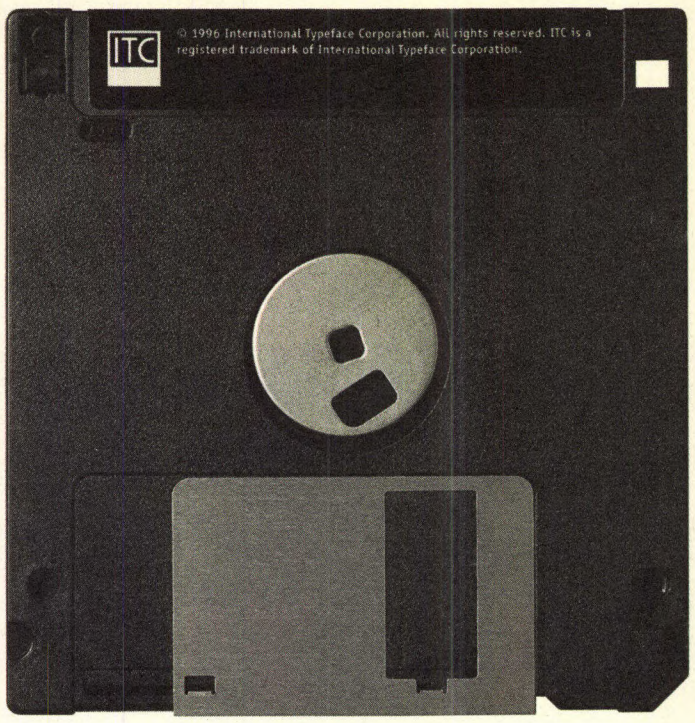

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VOLUME 23, NUMBER 2, FALL 1996

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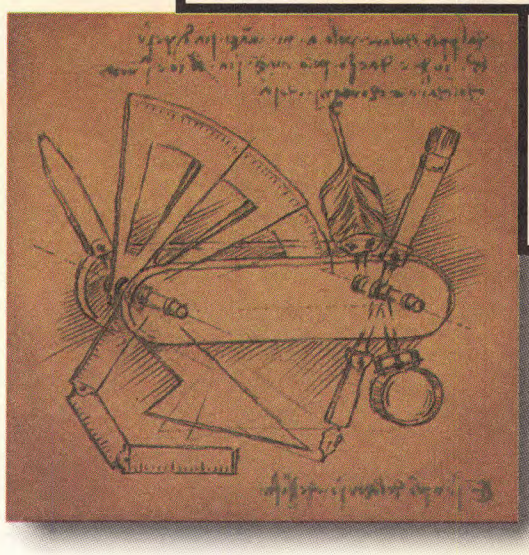

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contents

06 TYPE, TYPE, TYPE

AS EVERY NEW FONT FAMILY, DISPLAY FACE OR PICTURE FONT APPEARS, THE OPPORTUNITY FOR MORE EXPRESSIVE AND EXPANSIVE USES OF TYPE BECOMES EVIDENT, WRITES MARGARET RICHARDSON.

08 CHARLES RENNIE MACKINTOSH: THE LEGACY

THE INFLUENCE OF THIS LEGENDARY SCOTS ARCHITECT AND DESIGNER IS CAPTURED IN EXHIBITIONS OF HIS WORK AND IN A NEW ITC TYPEFACE. BY MICHAEL HEALEY.

14 FREE-FORM FREE FORMS

SMALL DIGITAL TYPE FOUNDRIES ISSUE NEW RELEASES IN PROVOCATIVE SPECIMEN SHEETS THAT ARE STATEMENTS OF STYLE, WRITES STEVEN HELLER.

18 LETTERS FROM ENGLAND

YOUNG BRITISH DESIGNERS FUSE PAST AND PRESENT TYPE TECHNOLOGIES IN CONTEMPORARY EDITORIAL DESIGN. BY LEWIS BLACKWELL.

24 ITC GOLDEN COCKEREL™

ERIC GILL'S FIRST INDEPENDENT TYPEFACE DESIGN FOR THE GOLDEN COCKEREL PRESS IS REVIVED IN A CLASSICALLY STYLED DIGITAL FAMILY.

28 TYPE BY DEFINITION

A DICTIONARY OF TYPE-RELATED WORDS, PHRASES AND TERMINOLOGY FOR THE COMPUTER ERA. BY GENE GABLE.

32 CUSTOM LETTERS

SIX NEW, DISTINCTIVE ITC TYPEFACE RELEASES SPRING FROM THE IMAGINATIONS OF COMMERCIAL LETTERING ARTISTS.

36 TYPE ON THE TABLE

A RECENT ROUNDTABLE DISCUSSION ON CONTEMPORARY TYPE ISSUES REVEALED PERTINENT CONCERNS ABOUT ESTHETICS, TECHNOLOGY AND COMPENSATION. BY PETER HALL.

37 THE 1996-1997 ITC TYPEFACE COLLECTION

A SPECIAL 64-PAGE *U&lc* SUPPLEMENT FEATURING CHARACTER SAMPLES OF MORE THAN 1000 TYPEFACES FROM ITC, LETRASET AND FONTEK, INDEXED BY STYLE, INCLUDING: SERIF, SANS SERIF, DISPLAY AND ORNAMENTS & ILLUSTRATIONS.

108 TYPE ON TYPE

ESSENTIAL BOOKS ON TYPE DESIGN AND HISTORY ARE CHOSEN BY D. A. HOSEK.

VOLUME 23, NUMBER 2, FALL 1996

TABLE OF CONTENTS/FRONT COVER: HEADLINE/NUMBERS: ITC AMERICAN TYPEWRITER MEDIUM SUBHEADS/TEXT: ITC OFFICINA SANS BOOK, BOLD, BOLD ITALIC
MASTHEAD: ITC FRANKLIN GOTHIC MEDIUM, MEDIUM CONDENSED, MEDIUM CONDENSED ITALIC, BOLD CONDENSED

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SOME DESIGN LEADERS HAVE PROTESTED THAT THE PROLIFERATION OF DIGITAL TYPE FACES IS EXCESSIVE. IN FACT, IN A RECENT *NEW YORK TIMES* ARTICLE TITLED "CREATING A NEW GENERATION OF VIVID TYPE FACES," THE NUMBER OF TYPE FACES IN USE IS ESTIMATED TO BE BETWEEN 50,000 AND 60,000. THIS AMOUNT SEEMS PARTICULARLY MONUMENTAL WHEN YOU CONSIDER THAT A FEW PUNDITS HAVE SUGGESTED THAT TWO STANDARD TYPE FACES ARE PERHAPS ALL ANY DESIGNER WOULD EVER NEED. MOST TYPE USERS, HOWEVER, AND THAT INCLUDES ANYONE WHO WORKS ON A COMPUTER, DEFY THIS NOTION BY FINDING NEW AND APPROPRIATE TYPE FACES FOR EACH SPECIFIC PROJECT—FROM PERSONALIZED STATIONERY TO CORPORATE GRAPHICS TO TYPE ON A SCREEN. AS EVERY NEW FONT FAMILY, DISPLAY FACE OR PICTURE FONT APPEARS, THE OPPORTUNITY FOR MORE EXPRESSIVE AND EXPANSIVE USES OF TYPE BECOMES EVIDENT. TYPOGRAPHY HAS BEEN TRANSFORMED BY THE ENDLESS VARIATIONS OF INNOVATIVE AND CREATIVE TYPE FACES.

THOUGH NOT ALL NEW FAMILIES AND RANGES OF TYPE FACES ARE TRENDY OR BASED ON FASHION, NOVEL AND CONTEMPORARY DESIGNS HAVE AN IMMEDIATE IMPACT. AS THE *TIMES* ARTICLE POINTS OUT, "THE TYPE FACE BUSINESS, AFTER ALL, IS A FASHION BUSINESS." A RANGE OF CLASSIC AND CLASSICAL TYPE FACES ALSO CONTINUES TO BE REINVENTED IN DIGITAL FORM. FOR EXAMPLE, ITC BODONI HAS NOW BEEN AVAILABLE FOR TWO YEARS, AND SUMNER STONE CONTINUES TO SUPPLEMENT THIS FONT WITH EMBELLISHMENTS LIKE INITIAL CAPS AND ORNAMENTS. THE NEXT NEW CLASSIC TYPE FACE DESIGNED FOR ITC BY DAVE FAREY IN ENGLAND IS ITC GOLDEN COCKEREL, A DIGITAL RENDERING OF ERIC GILL'S MASTERLY TYPE FOR THE GOLDEN COCKEREL PRESS. THE DOCUMENTING OF THE RESEARCH AND DEVELOPMENT OF THIS TYPEFACE BEGINS IN THIS ISSUE ON PAGE 24.

CHARLES RENNIE MACKINTOSH

ALSO BEING LAUNCHED ON THESE PAGES IS AN INTERPRETATION OF CHARLES RENNIE MACKINTOSH'S LETTERING RENDERED AS A DIGITAL TYPEFACE. THIS COINCIDES WITH A WAVE OF MACKINTOSH INTEREST: MAJOR EXHIBITIONS OF HIS LIFE'S WORK INCLUDE ONE OPENING IN NOVEMBER AT THE METROPOLITAN MUSEUM OF ART IN NEW YORK. STEVEN ZANE, A DESIGNER AT THE METROPOLITAN, PROVIDED US WITH A PREVIEW OF THE EXHIBITION POSTER DESIGNED USING THE ITC FONT. ITC RENNIE MACKINTOSH, LIKE ITC GOLDEN COCKEREL, ALLOWS DESIGNERS TO EXPRESS A TOTAL AMBIANCE, AN ADAPTATION CAPTURING AN ENTIRE STYLE AND ERA. THIS IS SEEN ON THE FOLLOWING PAGES IN THE DESIGNS OF MICHAEL IAN KAYE.

IN THIS ISSUE, WE ALSO PAY TRIBUTE TO THE INDEPENDENT AND SMALL TYPE FOUNDRIES THAT HAVE CHANGED THE WAY WE PERCEIVE AND USE TYPE. STARTING WITH THE EMIGRE REVOLUTION, INDIVIDUALS AND SMALL TEAMS OF TYPE DESIGNERS HAVE ADDED A PERSONAL FLAIR TO TYPE FACES, WHICH AGAIN ARE USED EXPRESSIVELY BY DESIGNERS. EXAMPLES OF BRITISH DESIGNERS USING TYPE IN DISTINCTIVE WAYS ARE PRESENTED IN A FEATURE BY LEWIS BLACKWELL.

AND, FOR THE FIRST TIME IN *U&lc*, WE ARE PRESENTING THE ENTIRE ITC TYPE FACE COLLECTION. SINCE ITC HAS BEEN ACQUIRING NEW TYPE FACES, EXPANDING ITS TYPE FACE LIBRARY AND IS NOW DISTRIBUTING AND MARKETING THE ENTIRE FONTEK RANGE ORIGINALLY DEVELOPED BY LETRASET, THE TIME HAS COME TO SHOW THEM ALL IN A TYPE SPECIMEN FORMAT THAT CAPTURES THE QUALITY AND THE DIVERSITY OF INTERNATIONAL TYPEFACE CORPORATION'S COMMITMENT TO CLASSIC AND CONTEMPORARY TYPE AND DESIGN.

CONTINUING THE TYPE THEME, THE MAIN FORUM FOR TYPOPHILES CONVENES IN OCTOBER. THE ASSOCIATION TYPOGRAPHIQUE INTERNATIONALE (ATYPI) CONFERENCE IN THE HAGUE TAKES PLACE FROM OCTOBER 24-28. SINCE THE NETHERLANDS HAS MANAGED TO PRODUCE MASTERS OF TYPE AS WELL AS REVOLUTIONARY TYPE DESIGNERS AND TYPOGRAPHERS, THE VENUE IS IDEAL FOR THE PLANNED DISCUSSIONS ON TYPOGRAPHY AND ART, TYPOGRAPHY AND LAW AND MORE. FOR FURTHER INFORMATION, E-MAIL MARK BATTY, PRESIDENT OF ATYPI (AND ITC) AT MBATTY@AOL.COM, OR CONTACT ANITA GARAY AT (212) 371-0699 OR FAX (212) 752-4752. FOR DETAILS ON THE EVENT AND REGISTRATION AND ACCOMMODATION, SEE THE ATYPI ADVERTISEMENT ON PAGE 3.

TYPE AS A MEDIUM AND TYPE USED IN EVERY ASPECT AND AREA OF DESIGN IS THE SPECIFIC FOCUS OF THIS ISSUE OF *U&lc* AND PART OF OUR ONGOING COMMITMENT TO PRESENTING TYPE EFFECTIVELY THROUGH CONTENT AND DESIGN. *U&lc* EXPRESSES ITS GRATITUDE TO THOSE OF YOU WHO HAVE CONTACTED US WITH YOUR COMMENTS AND VIEWS. WE ARE ALSO PLEASED TO HAVE RECEIVED AN AWARD FROM THE 1996 BRNO BIENNALE FOR *U&lc*, AND TO HAVE TWO COMPLETE ISSUES (FALL, 1995 AND SUMMER, 1996) INCLUDED IN THE EDITORIAL DESIGN CATEGORY OF THE *1996 APPLIED ARTS AWARDS ANNUAL*.

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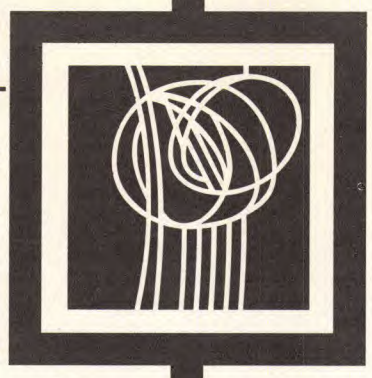
CHARLES RENNIE MACKINTOSH: THE LEGACY

THE INFLUENCE OF THIS LEGENDARY SCOTS ARCHITECT AND DESIGNER IS CAPTURED IN EXHIBITIONS OF HIS WORK AND IN A NEW TYPEFACE.

BY MICHAEL
HEALEY

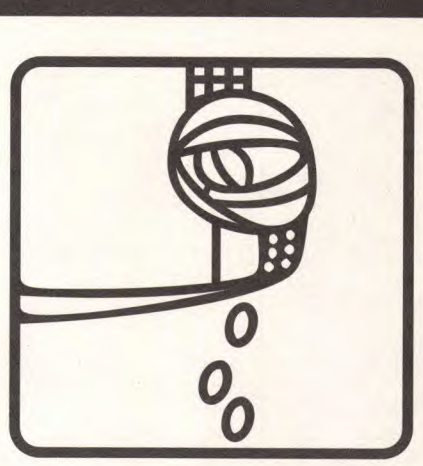
CHARLES RENNIE MACKINTOSH IS THE ARCHITECT MOST CLOSELY ASSOCIATED WITH GLASGOW. HE WAS BORN IN THIS CITY IN 1868, AND IN A RELATIVELY SHORT CAREER AS AN ARCHITECT THERE, HE LEFT HIS IMPRINT INDELIBLY IN STARTLINGLY MODERN DESIGNS. HIS ACKNOWLEDGED MASTERPIECE, THE GLASGOW SCHOOL OF ART, IS CELEBRATING ITS 100TH ANNIVERSARY, AND IT STANDS AS THE LASTING MEMORIAL OF MACKINTOSH'S VISION.



MACKINTOSH WAS THE FIRST ARCHITECT OF THE MODERN MOVEMENT TO FIND INSPIRATION IN HIS SCOTS HERITAGE. HE INTERPRETED THIS ESTHETICALLY AS HAVING A SIMPLICITY AND HONESTY OF LINE WITH THE INFLUENCE OF NATURE AND NATURAL ELEMENTS. MACKINTOSH HAD A TOTAL VISION, DESIGNING BUILDINGS FROM THE INSIDE OUT. IN CONTEMPORARY TERMS, THIS COULD BE CALLED "HOLISTIC" ARCHITECTURE: THE INTERIORS WITH THEIR IMPECCABLY WROUGHT DETAILS—FITTINGS, FURNITURE, TEXTILES, CERAMIC TILES, CARPETS, WALL COVERINGS, EVEN CUTLERY—WERE A TOTAL COMPLEMENT TO HIS UNIQUE ARCHITECTURAL STRUCTURES. MACKINTOSH'S WORK IS PRESENTED WITH THE STRAIGHTFORWARDNESS OF BLACK AND WHITE WITH MATERIALS LIKE STAINED PINE, DRESSED STONE, SAILCLOTH, EVEN SCREEN-PRINTED BROWN PAPER FOR WALL COVERING, AS WELL AS THE NEW MATERIAL—CONCRETE. THESE WERE ALL SEIZED AS PART OF HIS ARCHITECTURAL AND DESIGN VOCABULARY.

IN HIS USE OF GLASS AND CERAMIC DETAILS WITHIN HIS CONSTRUCTIONS, MACKINTOSH SEEMS TO HAVE RELISHED THE HAPPY ACCIDENTS OF AIR BUBBLES AND UNEVEN LIGHT PENETRATION. COLOR WAS ALWAYS USED SPARINGLY AS A LYRICAL COUNTERPOINT TO HIS BROADER THEMES.

HISTORICALLY, MACKINTOSH FITS INTO THE CATEGORY OF ARTISTS WHO WERE GREATLY HONORED AND THEN SUBSEQUENTLY FORGOTTEN IN THEIR OWN LIFETIMES. AT HIS PEAK, 1896-1910, THE ORIGINALITY OF MACKINTOSH'S STYLE WAS WORSHIPPED IN GERMANY AND AUSTRIA, HE GAINED A REPUTATION IN EUROPE NEVER TRULY EQUALLED IN GREAT BRITAIN. (IT WAS AT THIS TIME THAT HE COMPLETED HIS NEW DESIGN FOR THE GLASGOW SCHOOL OF ART—A WORK THAT ARCHITECT ROBERT VENTURI HAS SAID COULD ONLY BE COMPARED WITH THE POWER OF MICHELANGELO.) IN 1900, MACKINTOSH WAS FÊTED IN VIENNA FOR HIS CONTRIBUTION TO THE 8TH VIENNA SECESSION; THIS LED TO FRIENDSHIPS WITH CONTEMPORARY DESIGNERS LIKE JOSEF HOFFMANN AND THE COMMISSION TO DESIGN THE WARNDORFER MUSIC SALON.



IN 1902, THE MACKINTOSH ROOM AT THE TURIN INTERNATIONAL EXHIBITION IN ITALY WAS ALSO ENTHUSIASTICALLY RECEIVED, AND HE WENT ON TO EXHIBIT HIS WORK IN MOSCOW AND BERLIN.

HIS LASTING LEGACY IS MOST EVIDENT IN THE GLASGOW SCHOOL OF ART, WHICH HE DESIGNED TOTALLY FROM ITS

Photograph of Charles Rennie Mackintosh by J. Craig Annan Photograph of West Doorway of The Glasgow School of Art by T&R Annan Inset: Wall Clock designed by Mackintosh for The Glasgow School of Art

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DESPITE THIS SUCCESS, AND WITH HIS UNDOUBTED INFLUENCE ABROAD, MACKINTOSH'S CAREER IN GLASGOW BEGAN TO DECLINE. FEW PRIVATE CLIENTS WERE SUFFICIENTLY SYMPATHETIC TO WANT HIS "TOTAL DESIGN" OF HOUSE AND INTERIOR, & HE WAS INCAPABLE OF COMPROMISE. THE ONSET OF WORLD WAR I THEN DASHED ALL CLOSE LINKS WITH GERMANY AND AUSTRIA.

BY 1914, MACKINTOSH HAD DESPAIRED OF EVER RECEIVING RECOGNITION IN GLASGOW, SO HE AND HIS WIFE & COLLABORATOR, MARGARET, MOVED TO WALBERSWICK ON THE ENGLISH SUFFOLK COASTLINE, WHERE HE PAINTED MANY FLOWER STUDIES IN WATERCOLOR. IN 1915, THE COUPLE SETTLED IN LONDON, & FOR THE NEXT FEW YEARS, MACKINTOSH ATTEMPTED TO RESUME PRACTICE AS AN ARCHITECT AND DESIGNER. THE DESIGNS HE PRODUCED AT THIS TIME, INCLUDING THE CONVERSION OF THE HOUSE OF W. J. BASSETT-LOWKE IN NORTHAMPTON, SHOW HIM WORKING IN A BOLD NEW STYLE OF DECORATION USING PRIMARY COLORS AND GEOMETRIC MOTIFS. IT WAS AN OUTPUT OF EXTRAORDINARY VITALITY AND ORIGINALITY, WHICH WENT VIRTUALLY UNHEEDED IN ENGLAND.

IN 1923, THE COUPLE LEFT LONDON FOR THE THEN-CHEAPER SOUTH OF FRANCE WHERE MACKINTOSH FINALLY GAVE UP ALL THOUGHT OF ARCHITECTURE AND DEVOTED HIMSELF ENTIRELY TO PAINTING LANDSCAPES. HE DIED IN LONDON, OF CANCER, ON DECEMBER 10, 1928, LEAVING BEHIND AN ESTATE VALUED AT A LITTLE OVER $120. BUT NEARLY 50 YEARS LATER, A MACKINTOSH CHAIR SOLD AT SOTHEBY'S FOR $13,600. IN 1994 ANOTHER MACKINTOSH CHAIR SOLD FOR $415,000.

THIS YEAR MACKINTOSH AND HIS WORK ARE THE SUBJECT OF A SERIES OF EXHIBITIONS & A BEVY OF PUBLICATIONS. A MAJOR EXHIBITION, WHICH OPENED IN HIS NATIVE GLASGOW IN MAY, TRAVELS TO THE METROPOLITAN MUSEUM IN NEW YORK IN NOVEMBER & SUBSEQUENTLY TO CHICAGO AND LOS ANGELES.

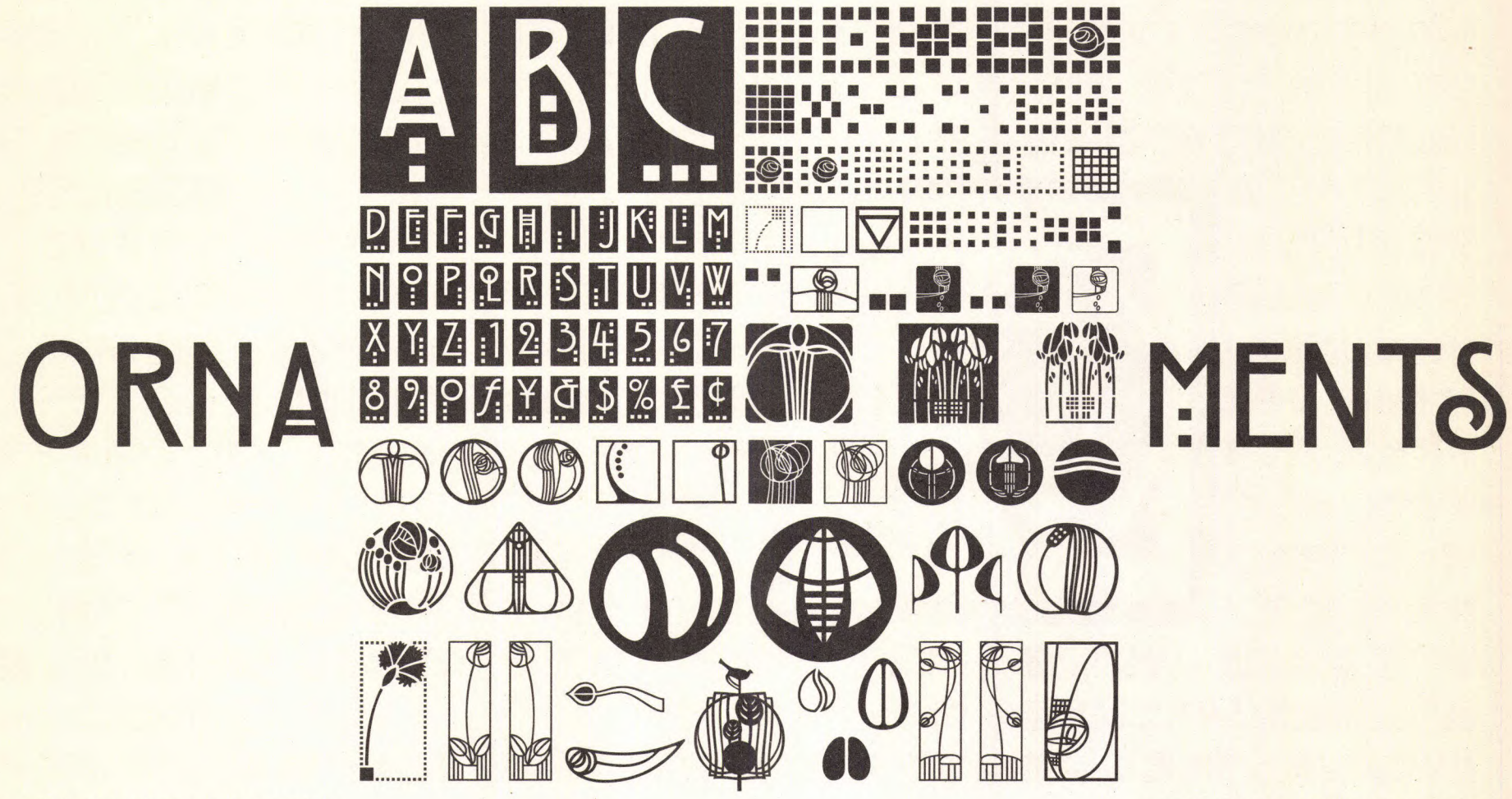
MACKINTOSH WAS INSPIRED AND COMMITTED. AS THE FATHER OF MODERNISM, HE WAS A MAN DECADES AHEAD OF HIS TIME. HE UNDERSTOOD THE GENTLE AND FINE QUALITIES OF RESTRAINT, MODESTY AND VISUAL INTEGRITY. WITH COURAGE, HE WENT DOWN HIS OWN LINEAR ROAD. IT TOOK ANOTHER GENERATION AND ANOTHER MILLENNIUM TO UNDERSTAND THE TRUE POWER OF HIS GENIUS WHICH IS MANIFESTED IN THE ORIGINALITY, VARIETY AND DURABILITY OF HIS WORK.

MICHAEL HEALEY IS HEAD OF SCHOOL, DESIGN AND CRAFT AT THE GLASGOW SCHOOL OF ART.

ITC RENNIE MACKINTOSH™

CHARLES RENNIE MACKINTOSH IMPECCABLY HANDLETTERED HIS ARCHITECTURAL RENDERINGS AND CREATED POSTERS, BOOK JACKETS, LEAFLETS AND EVEN DANCE INVITATIONS WITH HIS DISTINCTIVE LETTERS, BUT THERE IS NO EVIDENCE THAT HE EVER DREW OUT AN ENTIRE ALPHABET. MACKINTOSH'S OWN HANDWRITING WAS FLUID, CURSIVE AND SHOWED THE ROOTS OF A FORMAL VICTORIAN EDUCATION, BUT THE HAND-DRAWN LETTERING ON HIS ARCHITECTURAL DRAWINGS WAS CHARACTERISTICALLY MUCH MORE CONTROLLED. THESE LETTERFORMS, LIKE EVERY OTHER ELEMENT OF HIS APPROACH, WERE DESIGNED TO CONVEY THE SPECIFIC AMBIANCE AND MOOD OF EACH PROJECT. MACKINTOSH HAD A PASSION TO DESIGN AND TO CONTROL EVERY FACET OF HIS WORK.

IN 1995, COLIN BRIGNALL, ITC'S EUROPEAN TYPE CONSULTANT AND AN ADMIRER OF MACKINTOSH, CONTACTED THE GLASGOW SCHOOL OF ART WITH THE INTENTION OF SUGGESTING A DIGITAL FONT BASED ON MACKINTOSH'S LETTERING STYLE. JAMES MURRAY, A LECTURER IN GRAPHICS AT THE GLASGOW SCHOOL OF ART, HAD BEEN RESEARCHING MACKINTOSH'S LETTERING AND RELATED DECORATIVE FLOURISHES FOR MANY YEARS. MURRAY STUDIED THE SCHOOL'S EXTRAORDINARY MACKINTOSH COLLECTION AND HAD DRAWN MANY LETTERING SAMPLES THAT WERE ESSENTIALLY MACKINTOSH INCLUDING HIS ALTERNATIVE VERSIONS OF LETTERS. BRIGNALL RECEIVED THE COOPERATION OF THE GLASGOW SCHOOL OF ART AND FULL ACCESS TO MURRAY'S RESEARCH. TYPE DESIGNER PHILL GRIMSHAW WAS RECRUITED AND, UNDER BRIGNALL'S ART DIRECTION, TOOK MURRAY'S INITIAL WORK AND DEVELOPED IT INTO FULL TYPEFACE FONTS IN BOLD AND LIGHT WEIGHTS, WHICH MAINTAIN THE SPIRIT AND INTEGRITY OF MACKINTOSH'S LETTERING. BOB TREMALLO OF ITC USED HIS TECHNICAL EXPERTISE TO FINESSE THE FONT IN ORDER TO ACCOMMODATE THE ALTERNATE LETTERS SO TYPICAL OF MACKINTOSH, AND TO INCORPORATE THE VARIOUS LIGATURES THAT GRIMSHAW HAD



ITC RENNIE MACKINTOSH

DESIGNED BASED ON THE SCOTS DESIGNER'S SIGNATURE STYLE.

BRIGNALL BELIEVED THE ARCHITECTURAL DETAILS AND ORNAMENTAL DESIGNS IN MACKINTOSH'S WORK (ESPECIALLY NOTABLE IN THE GLASGOW SCHOOL OF ART BUILDING) WOULD MAKE A STRONG GRAPHIC ORNAMENT FONT. HE HAD GRIMSHAW INTERPRET AND CREATE ORNAMENTS AND REFINE THE STAINED GLASS MOTIFS AS COMPLEMENTARY ELEMENTS FOR THE LETTERING FONTS.

WITH SMOOTH EDGES, THE TYPE WAS THUS DESIGNED WITH SMOOTH EDGES TO BETTER FIT IN WITH THE ORNAMENTS."

"LOOKING AT THE FINAL RESULTS OF THE NEW TYPEFACE, IT BECOMES EVIDENT THAT THEY REALLY DO REPRESENT THE SPIRIT & CHARLES RENNIE MACKINTOSH'S ORIGINAL LETTERING. THE ALTERNATIVE LETTER FORMS, THE LIGATURES AND THE SHORT WORD COMBINATIONS THAT MACKINTOSH USED WHEN RESTRICTED FOR SPACE WERE INCLUDED IN FORMULATING THESE DESIGNS.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890AÁÂÅÅÃÆÆÇFFLfÎÏIT

LALLØØŒŒÓÔÒPÚRRSSSSTHTT

BOLD

AND AT FOR THE TO & ‡?!{}[]()/—#$%£¢¥‹›

ABCDEFGHIJKLMNOPQRSTUVWXYZ

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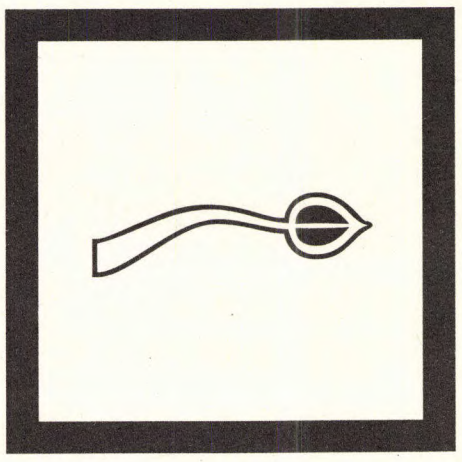
LIGHT

THE DECISION TO CREATE THE ORNAMENT FONT POSED AN ESTHETIC DILEMMA RELATING TO THE INTEGRITY OF THE LETTERING FONT. ACCORDING TO BRIGNALL, "IF WE WERE TO ACCURATELY INTERPRET MACKINTOSH'S PEN-AND-INK RENDERED LETTERING, THEN THE TYPEFACES PROBABLY SHOULD BE DESIGNED INCORPORATING A ROUGH EDGE," HE EXPLAINS. "HOWEVER, SINCE THE ORNAMENTS WOULD MOSTLY BE USED IN CONJUNCTION WITH THE TYPE, & SINCE RESEARCH SHOWED THAT THE ORNAMENTS WORKED BETTER



THE EXISTENCE OF THESE DETAILED ELEMENTS MEANS THAT SOMEONE USING THIS ITC FONT CAN CAPTURE THE VERY SPIRIT OF THE ORIGINAL LETTERING," SAYS BRIGNALL.

THE UNIFYING ENERGY THAT BOUND THE ITC TEAM IN THIS UNIQUE PROJECT WAS, OF COURSE, MACKINTOSH HIMSELF. THIS ARTIST WAS AN INNOVATOR WHO CONTINUES TO TOUCH AND TO INFLUENCE ALL WHO SEE HIS EXTRAORDINARY WORK. NOW HIS LEGACY LIVES ON DIGITALLY IN ITC RENNIE MACKINTOSH.

HEADLINE/INTRO/BYLINE: ITC RENNIE MACKINTOSH BOLD TEXT/DROP CAPS: ITC RENNIE MACKINTOSH LIGHT, BOLD, ITC RENNIE MACKINTOSH ORNAMENTS

F f R r E e E e - F f O o R r M m

F f R r E e E e F f O o R r M m S s

Small digital TYPE FOUNDRIES *issue new releases IN PROVOCATIVE* PRINTED PIECES that reveal their designers' *unique PERSPECTIVES.*

CONTEMPORARY TYPE specimens, whether in the FORM OF FULL-COLOR BROADSIDES or precious, pristine booklets, exude an exuberance and inventiveness not seen since THE 1930s. DURING THAT DECADE, TYPEFACES were announced with the same flourish and fanfare as popular songs. But by the 1940s, owing to wartime shortages of hot metal, type specimens became austere *AND BY THE '50s, THEY were densely packed line or WORD SHOWINGS. THE BUOYANT PRE-war spirit resurfaced somewhat in the '60s, when Photo-Lettering Inc. introduced its ALPHABET ENCYCLOPEDIAS STUFFED WITH hundreds of new photofaces on pages that approximated old Victorian theater bills. For most of the '70s and early '80s, type specimens were more or less functional. But*

the dawn of type's digital age in the mid-'80s marked a new inventiveness, as a handful of small digital foundries started to compete for market share.

by Steven Heller

Aa Aa

In 1984, Emigre Fonts in Sacramento, California, presented its original typefaces in applications designed to capture the type buyer's attention and imagination, first through brochures and later on the pages of *Emigre* magazine. The foundry also began publishing broadsheets to announce new faces in larger displays. The double-sided, folded posters usually show a typographic composition presenting the face in a free-form manner. One half of the verso often features an additional type specimen, designed to accentuate the quirky characters of the face, while the other half, the business side, comprises the mailing panel and ordering information. A recent Emigre specimen sheet for a release called Not Caslon not only offers a showing of this classically inspired, yet decidedly experimental face on the front, but on the back includes an essay on the history of typefounding, which explains why liberties have been taken with this new face. As a collection of documents, these posters are not merely sales samples, but provide a history of digital typefounding over the past 12 years.

Steve Heller's forthcoming book (with Louise Fili) is Deco Type: Stylish Alphabets of the '20s and '30s *(Chronicle Books, Spring 1997).*

Bb Bb

Inspired by the work of Emigre Fonts, Elliott Earls, an independent type designer in Greenwich, Connecticut, creates specimen sheets to announce his own eccentric digital type designs. Earls markets his typefaces almost exclusively through a series of quarterly broadsheets. Like Emigre's, these are one- or two-color posters, which on the front show an abstract assemblage of his latest faces, often combined with Photoshop-manipulated images that refer to the inspirations for the face. As an introduction to his family of eroding types, Dysphasia, Dysplasia and Dyslexia, for example, the poster copy reads: "3 fonts in the family, 3 states of duress." And rather than provide a conventional sampler of functional options, the poster shows the faces as texture or pattern in a virtual painting composed of type. The verso displays complete alphabets presented in original, sometimes rambling essays–or what Earls describes as "events" of typographic form, as well as references to other faces in humorous font families, including Heimlich and Heimlich Maneuver, Hernia, Turnbuckle and Turnbuckle Bland, Klieglight and Klieglight Dark. Ultimately, Earls' specimens are a kind of typographic performance art that may inspire a type buyer, but are designed first and foremost to express his own vision.

Cc Cc

Less art-based, but no less eccentric, are the specimen sheets designed by House Industries of Wilmington, Delaware, whose typeface names all aptly begin or end with the word "house," as in Blockhouse, Coffeehouse, Housebroken, Stakehouse, Splitlevelhouse and, their industrial-strength stencil, Warehouse. Printed in two colors, including either a metallic copper or silver, on heavy cardboard or colored rag paper stock, House Industries' specimens suggest a botched printer's makeready. Borrowing from the same stock printer's vernacular that influenced Charles Spencer Anderson, these type manifestos have a camp quality that both Emigre Fonts and Elliott Earls eschew. The front side of House Industries' specimens are a collage of mundane commercial cuts and logos, while the reverse offers a deceptively traditional showing of the faces in the manner of the ubiquitous 1970s dollar-a-word typositor line chart. A recent specimen for the foundry's new "Scrawl Font Collection" of handwritten lettering is at once a mélange of visual effluvia and a disciplined showing of silly letters. These specimens do attract attention, and provide the desktop designer with a wide range of witty typographic options.

Dd Dd

Some fanzines and magazines, such as *Ray Gun*, *Ersatz* and *KGB*, offer their own custom fonts for commercial release. *Plazm*, a Portland, Oregon-based culture magazine and digital type foundry, issues a variety of specimen sheets, from simple line showings–one with the headline, "Heavy breathing for your eyes"–to poster-sized broadsheets. (For more on *Plazm*, see *U&lc*, Issue 23.1.) Plazm Fonts are ostensibly display and novelty faces drawn by local designers that build upon the idea of the degenerating font originally developed by Erik van Blokland and Just van Rossum of LettError. Faces such as Dave Henderlieiter's Pulsitallia, Doe Man and Dizzy Spell, are the most compelling Plazm faces for their technical ingenuity.

Ee Ee

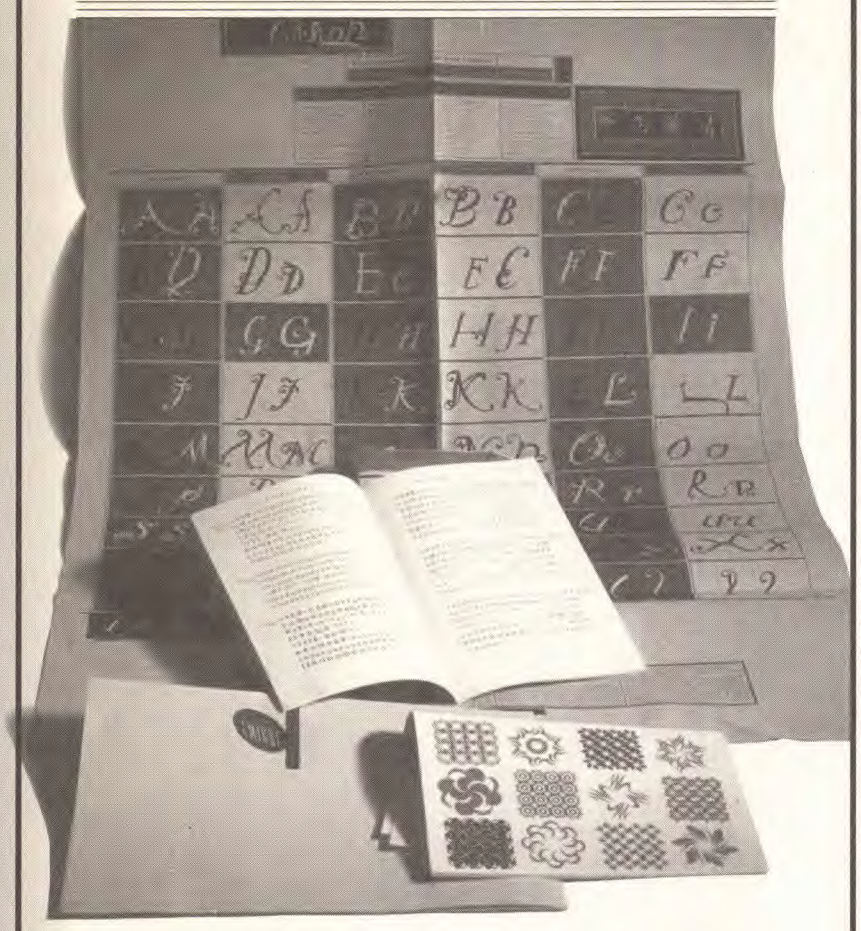
The most ambitious of the digital specimens has to be from T-26, the Chicago-based foundry that has over 200 fonts in its library. A recent promotion, packaged in a metallic, opaque plastic bag, included two smaller burlap sacks containing various T-26 catalogs printed on light, calendared newsprint. In addition to these compilations, full-color postcards announcing new faces are regularly issued. T-26's alternative faces run the gamut from self-destructing grunge alphabets to quirky retro-novelties and digital experiments. Given the eccentricity of the faces, the catalog is designed in a rather quiet manner with a logical pacing and sequence. The raucous postcards are examples of digital montage design by T-26 founder Carlos Segura.

Ff Ff

Other independent designers are also branching out into the type market through specimens and other printed ephemera. Chicago designer Rick Valicenti's Thirstype catalog is a display of conceptual experiments in contemporary form. Valicenti uses anamorphic mechanisms to achieve strange contours and curvilinear relationships. The catalog itself is one of the most ambiguous of the smaller specimens. Printed in full color, this booklet uses full-page examples of his signature layered-and-gauzed imagery as backdrops for his Thirstype alphabets, which sometimes get lost amidst the visuals. Curiously, the Thirstype catalog looks like a video frozen in print–the type specimens seem to be waiting for placement in a screen environment.

Many of today's typefaces appear to be designed with the screen in mind, which is probably why the next generation of innovative type specimens will not be found on paper. Following* Fuse *magazine's pioneering efforts of distributing disks with samples of moving type, Emigre Fonts already has a large collection of entertainingly animated showings on its First Class software and Web site locations. Elliott Earls recently added a CD-ROM to his repertoire that offers pictures of types in motion. Jeff Keedy in Los Angeles will soon premiere his CipherType exclusively online, and in The Hague, Erik van Blokland and Just van Rossum display their designs in computer-generated type animations. Oddly, this brings the art of modern type specimens back to its splashy starting point in the early 1930s, when typefaces had a unique cachet and the sheet music style provided a suitable context for display. Today, it isn't enough simply to show elegantly set line samples. Due to the proliferation of screen-based media, type marketing is such a highly competitive activity that a larger stage is required on which to audition type and see it perform.

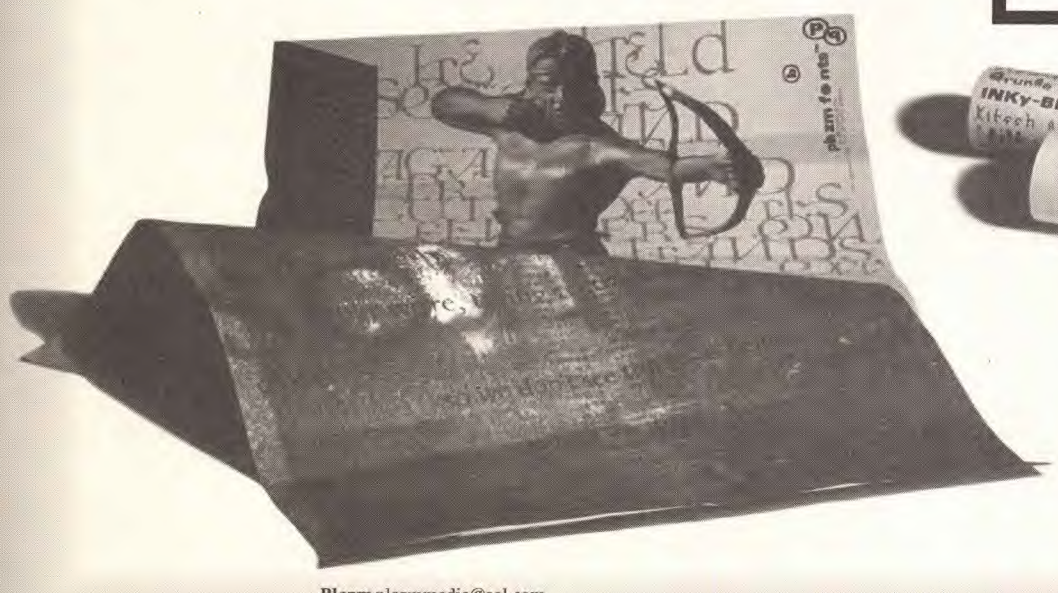
Aa Aa



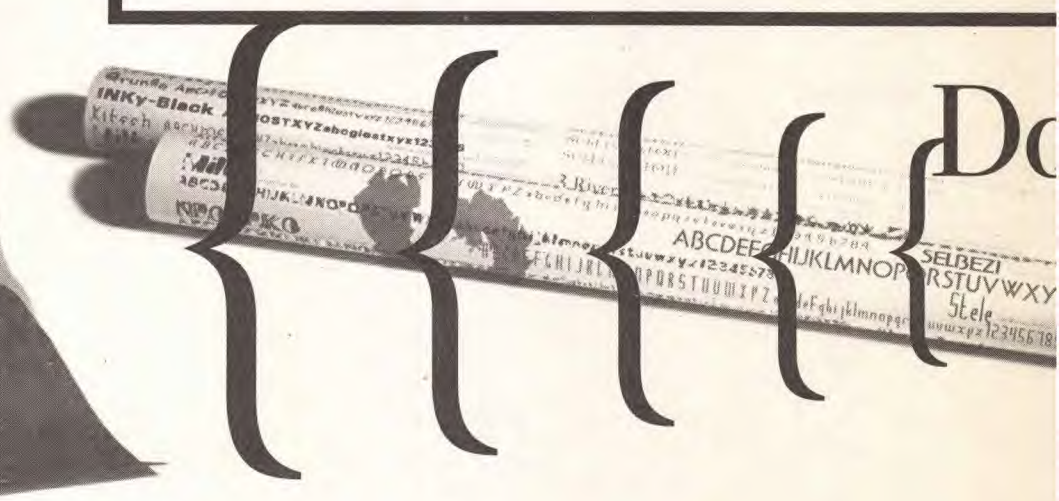
Emigre http://www.emigre.com

Bb Bb

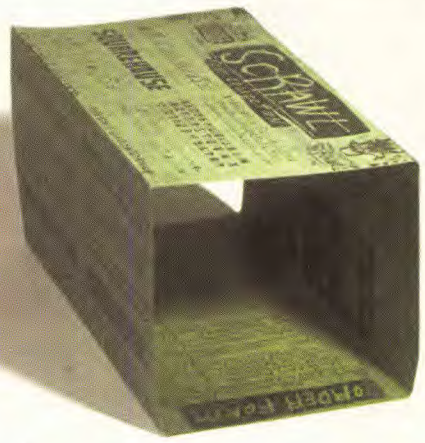
Elliott Earls http://www.theapolloprogram.com



Plazm plazmmedia@aol.com



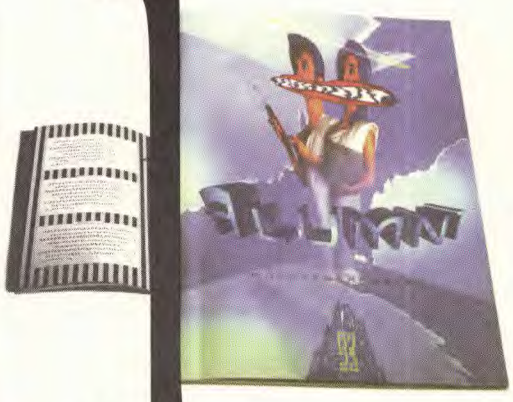
Ee Ee

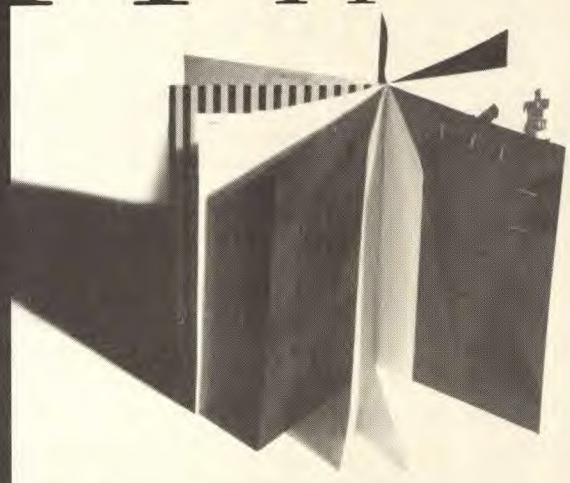


House Industries http://houseind.com

T-26 http://T26font.com

Ff Ff





Thirstype Thirstype@aol.com

Photographs by Melissa Hayden

HEADLINE/INTRO/BYLINE/A–F: ITC BODONI SEVENTY-TWO BOOK , BOOK ITALIC TEXT: ITC BODONI TWELVE BOOK, BOOK ITALIC, BOLD, BOLD ITALIC CAPTIONS/CREDIT: ITC BODONI SIX BOLD, BOOK

POSTIG BOG

LETTERS FROM ENGLAND

WITH FONT DESIGN AND HYBRID TECHNOLOGIES INCREASINGLY CREEPING INTO THE WORK OF THE GRAPHIC DESIGNER, TYPOGRAPHY IS A DISCIPLINE AT THE CROSSROADS. LEWIS BLACKWELL FINDS A GROUP OF YOUNG BRITISH DESIGNERS WHO HAVE DIFFERENT IDEAS ON WHICH DIRECTION TO TAKE.

BY LEWIS BLACKWELL

PHIL BAINES

The clues are there in the half-completed training as a priest and in the boyhood hobby of trainspotting: Phil Baines is a designer who quests purposefully. He look to find and state the secret order of things. Everything has a reason. These reasons are influenced by values. Values are derived from a respect for tradition, a "sense of th continuum," an extensive and continuing study of his subjec

At college in the early 1980s, Central St. Martin's and the Royal College of Art in London, he became fascinated with letterpress. The resulting work, locked-up assemblie of hand-set type, were somehow strangely English and ecclesiastical. "Some people at college were interested in the hip things going on," he recalls. "I was interested i going back to the early years of print and even before, to manuscript. All the stuff I did at college was letterpress; I seemed to have the right obsessive approach to do i What I got from letterpress was a strong sense of structure—the technology required you to have a reason for why you put something somewher

Baines has since escaped the confines of metal type, but has lost none of the rigor it imposed on his thinking about design. Of one of his latest projects, the art direction c the book *Raw Creation: Outsider Art and Beyond* (Phaidon), he says: "It's all absurdly logica

Although the spreads look fairly free-form in their layout, this is misleading. The blocks of text are stepped across the pages in a repeated 99 mm measurement, wit footnotes pulling out precisely at the point they occur and pictures being placed as closely beside the linking text as is feasible. All quotes jump out to the full measur It is so rule-driven that some of the highly expressive pages were laid out by an assistant following Baines' master plan with no apparent diminution of effec

Baines doesn't really consider himself a serious type designer, but he is the most alert critic of type. He took his text font for *Raw Creation* (Zuzana Licko's Matrix) int FontStudio and respaced it completely. Meanwhile, the headline face is all his own (it will be called Horncastle when he finishes developing it). Another of his font Toulon, was snapped up by *Details* magazine on an exclusive deal. "I avoided type design initially because I thought it took a lot of expertise I didn't have," he recalls. Thi was before he had a Macintosh. In 1991 Jon Wozencroft asked him to do a font for the Fuse project, which forced him into contact with both the Mac and type desig

oftware. The result was his font Can You...?. He still often prefers to sketch out ideas on gridded notepaper, however. "It's not a philosophical thing, but more that I get deas when I am not at the Mac."

ne reason Baines eschews getting deep into type design is that he is most attracted to the role of the designer as problem-solver, rather than as loose creative spirit. hus, Horncastle only came about when Baines needed a heavy sans serif and couldn't find anything suitable.

his ability to respond to the intricacies of letterform as well as to the broader requirements of art direction has undoubtedly helped his work in commercials, notably with irector Tony Kaye. Despite being uninterested in the fashionable end of graphics, he has ended up crafting type on some of the cool spots of the decade, with credits rom Tag Heuer to Volvo to *The Guardian*, for which he recently drew up 77 sheets of A4 paper in order to devise a 10-second sequence. That said, he objects to "gratuitous novement" of screen type and insists the main difference to think about between print and screen is "to respond to how the type comes up and how it goes away."

ne senses his approach is in a late modernist tradition, looking for big rules to apply, believing in the rational. "I have always liked things like bridges, where how they ook is very much a result of what they do. I like things that are engineered, rather than styled." How the eye moves and falls in reading is the quarry that Baines chases, hether in print, in film or in the intricacies of character design. In this, his work reaches beyond the immediate fashionable concerns of the 1990s, beyond the current nedia and its technology and to something a little more timeless. The seminary made its mark, even if Baines did get the calling to design.

1 Covers from exhibition catalogues for the Goethe-Institut, London, 1995.
2 Spreads from the catalog of a typography exhibition at Central St. Martin's College, London, curated and designed by Baines and Graham Wood, 1992.
3 Spreads from *Raw Creation*, a book on Outsider Art by John Maizels, published by Phaidon, 1996.
4 You Can (Read Me)!, a revised version of an experimental font for *Fuse* magazine, 1995.
5 Poster related to a book produced for specialist press Northern Heights, 1996, showing Baines' Horncastle typeface.

VINCE FROST

"Definitely no wood type!" says Vince Frost of his plans for a series of publications he has been asked to devise for the photographers' collective Magnum. No wood letter? This is the art director who picked up awards internationally for his work on *Big* magazine, until he quit at the end of 1995 when the publisher asked him to break away from his use of wood type for headlines. This is the client who is talking to me after spending five weeks at the London printers House of Naylor grinding out a woodletter and hot-metal publisher's catalog that could have been done in a fraction of the time conventionally. This is the son whose father's work as a letterpress printer left a heavy impression on his youthful imagination.

"I really don't think to use wood letter all the time. In a way this catalog was my taking that part of my work to a logical conclusion." The 46-page black-and-white public tion for the publisher 4th Estate saw Frost able to go beyond what he achieved with *Big*. For that magazine he had assembled wood-letter constructions for headline but ended up reproducing the results in offset litho. With 4th Estate, he decided to rediscover the full joy of letterpress, printing direct from 50-year old wood letter tha he had ingeniously made into illustrations. Alongside these constructions, Frost opted to have all the text set (in Gill) on the Monotype. "You forget how much easie it is now in some respects," he ruefully admits. "You get so used to just being able to run the cursor over something, highlight it and change the spelling or change th font just like that." But still he believes "something comes through this process that you can't get otherwise. There is a spirit in this...some kind of magi

In the bold, punning illustrations one can see the influence of Hendrik Werkman (1892-1945), the Dutch printer who self-consciously revealed the printing process i

and 2 Covers and related spreads from two issues of Frost's award-winning redesign of *The Independent Magazine*, 1995-96.
Spreads from a catalog for 4th Estate publishers, London, 1996. All illustrations are in wood letter, and all text is set in hot metal—purported to be the largest commercial letterpress project in London for 20 years.

ccasional art pieces, and El Lissitsky (1890-1941), who explored the dynamic quality of letterforms and related them to both abstraction and pictograms. In that these nspirations come from the core of 20th-century design history, one can perhaps detect Frost's own journey: his path took him early in his training to the center of he establishment with an apprenticeship of some years at Pentagram. Now he is finding his own voice with work that seems to deliberately rough-up the "slick" solutions f corporate design. Frost's typography is always immaculate, always coolly readable at the important points. But he steps beyond the polite grids of the corporate vorld with his embrace of wood letter in all its distressed, aged state, or in his advocacy of a particularly dry minimalist route at times, and also in his powerful handling f images. For his work on *The Independent* newspaper's magazine (also award-winning, also using Gill for its "Englishness," also ended earlier this year), he managed o get through a more considered, conceptual approach to many of the layouts than is typical (and current) for such a magazine. While never at any point being overtly evivalist or nostalgic, Frost seems to be fighting the ephemeral, the transitory aspect of mass media.

etterpress attracts with its requirement that the designer obey certain limitations. "There is the incredible craftsmanship in each of the wood letters, each cut by and. There is also an incredible restriction compared with digital technology: letters print the size they are cut—you can't just play with the size." At a time when esigners can make numerous typographic decisions on the Mac, but often with no clear philosophy behind the choice, Frost is putting a marker down for a more con-idered approach that learns from the past, but never apes it.

SUBSTANCE

Until recently, Chris Ashworth and Neil Fletcher could make a good claim to being two of the most productive designers around. As the founders of Substance, they run design company from London and Sheffield that works for a diverse range of clients, from the club scene to mainstream publishing. They were doing this and cranking ou nearly 100 pages of explosive magazine graphics each mont

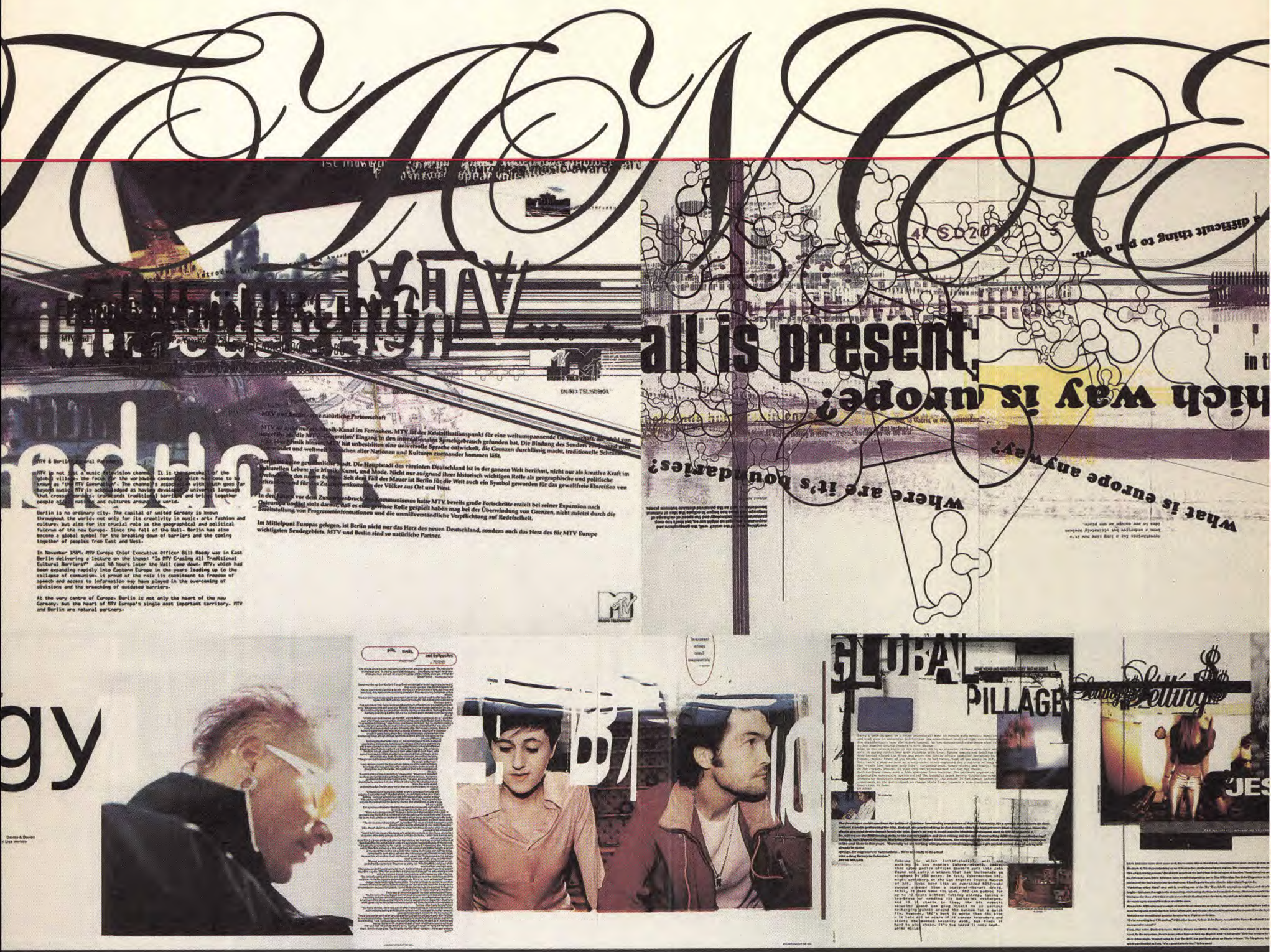
But, thanks to the dearth of ads in the launch issues of *Blah Blah Blah* magazine, a U.K. music and style publication initially from the company behind *Ray Gun* and MT Ashworth and Fletcher had almost too much of a good thing: a magazine unencumbered by ugly ads...but also a yawning mass of white paper to cover every month. Tha came to a sticky end recently when the publisher shifted from *Ray Gun* to a company involved in teenage titles...and Substance swiftly decided their art direction wasn going to fit with the new business tactics. Their approach had signaled restless change, rather than formula publishing. Rather like David Carson, who paved the way wit his work on the parent magazine, *Ray Gun*, Substance pushed free-form graphic design right into the faces of *Blah Blah Blah* readers and then kept on going. You migh have struggled to decipher a few words here and there, even given up on the odd sentence if you were in a hurry, but at least you wouldn't fall asleep mid-sentenc Ashworth and Fletcher are conscious, perhaps slightly nervous, of the fact that the magazine gave them a high profile and associated them with a style. Typically, page combined sans serif text across large measures, closely set, with a fair bit of grunge, such as distressed fax imagery, or other found graphics, often cut up, move around a bit and scanned back in. Photography and type often collide

2

LEWIS BLACKWELL *is the editor of the London-based communication arts magazine* Creative Review. *He is the author of several books, including* 20th Century Type, The End of Print: the Graphic Design of David Carson, *and (with Neville Brody, published this fall)* G1.

t's a bit of a problem for us at the moment that a lot of what we do is 'of the time' rather than timeless," admits Fletcher. Their contemporary heroes are the likes of 8vo, Mark arrow and Peter Saville—curiously designers whose cool, minimal typography is far from the hot and busy work Substance pumped out in *Blah Blah Blah* or, previously, for MTV Europe, where they spent time as in-house print designers.

ne of the pieces of work they are happiest with is an album cover created for Ultramarine. The minimal use of sans serif type on a mysterious image (by photographer John Holden) was for Ashworth "one job where we do seem to have done something more timeless." A forerunner to that might be *Interference*, the 1995 book of Holden's photographs on surveillance technology. Here, Substance's mix of type with digital detritus operates as a carefully placed counterpoint to the out-of-focus and curiously lit images. he music industry and related fashionable clients perhaps disguise the firm roots to Ashworth and Fletcher's work. They see themselves as working in a European heritage, articularly Swiss. "But when we draw on Swiss, it's more Weingart than Ruder or Hofmann," suggests Ashworth. (Wolfgang Weingart's early deconstructed ideas in the late 960s and '70s mocked the rules that Swiss designers such as Armin Hofmann and Emil Ruder had worked up in the 1950s and '60s.) All this might sound ambitious. But Ashworth and Fletcher have already achieved a high profile, have a style that gets copied by students, have new clients calling them since they left *Blah Blah Blah*...and they re still only in their mid-20s. We can wait a little longer for the full manifesto.



1 From the MTV Music Awards publicity pack, Berlin, 1994. Substance had imagery printed on both sides of the translucent sheets, with contrasting fonts for the English and German texts.
2 Covers and spreads from *Blah Blah Blah* magazine, London, 1995. There is a deliberate attempt to incorporate manual processes in the layouts, including Letraset headlines, plus extensive use of the fax machine to degrade the art.
3 From *Interference*, a book on the intrusion of surveillance photography in everyday life, by John Holden, Sheffield, 1994. Found imagery provides much of the type, which exists as mostly incoherent background "noise" against which the images are set.

HEADLINE/INTRO/NAMES: ITC OFFICINA SANS BOOK
LARGE NAMES: ITC EDWARDIAN SCRIPT REGULAR
TEXT: ITC OFFICINA SERIF BOOK, BOOK ITALIC

12345ABCDEFGHIJKLMN

ITC

A

GOLDEN COCKEREL

CREATING A SERIES OF ELEGANT, DISTINCTIVE TYPEFACES FOR THE GOLDEN COCKEREL PRESS MARKED A DRAMATIC TURNING POINT IN THE PRODIGIOUS CAREER OF

ERIC GILL.

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890ffffiffiflffl

ITC GOLDEN COCKEREL™ ROMAN

OPQRSTUVWXYZ67890

ITC GOLDEN COCKEREL™ TITLING

BCD
EFGH
IJKLM
NOPQRST
UVWXYZ

ITC GOLDEN COCKEREL™ INITIALS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890ffffiffiflffl

ITC GOLDEN COCKEREL™ ITALIC

BEFORE STARTING THE PROJECT IN 1929, Gill had already earned a wide reputation in England as a sculptor, stonecutter and wood-engraver—and also as a controversial socialist, pacifist and liberal Catholic convert. The Golden Cockerel typefaces, commissioned specifically for a special edition of the Four Gospels, were his first efforts as a full-fledged type designer. Initially, with the encouragement of Stanley Morison at Monotype, he had provided letter drawings for the Perpetua and Gill Sans typefaces to the foundry, whose drawing office and engineering staff modified them to suit the hot-metal technology.

'A Heavy, Closely-Massing Type'

With the Golden Cockerel series, Gill immersed himself completely in the production of the typefaces, assuming the responsibility of ensuring that his drawings were converted to metal, sized on the body, spaced correctly and tested in page formats. By embracing the technology of the day, Gill was making a personal philosophical leap. Previously, the designer had turned his back on metal typecasting technology, adopted a reclusive, monastic lifestyle in rural England and settled on engraving in wood, he said, "for the sake of lettering."

But Gill was passionate about the Golden Cockerel project and became absorbed in achieving technical precision without compromising his esthetic. In the late 1920s, most private presses in England routinely used Caslon Old Face in text settings. Gill and his collaborator Robert Gibbings, the owner of the Golden Cockerel Press and a fellow wood-engraver, decided the Four Gospels edition needed a typeface that would be robust enough to match the strong, illustrative images they were working on. Soon after starting the project, the novice type makers ran into several technical snags. The first was the practical problem of adjusting the large-scale drawings to their eventual reduced size for use. Gill conveyed his problem to Morison in correspondence: "I have made drawings to large scale, but how am I to tell what they'll look like small?" He added, "I have made a drawing of Lord's Prayer actual size of 18 point (body). But neither my hand nor my eye is capable of working so small. Still the general effect is what I want—colour, character, etc." Gill solved his dilemma with characteristic ingenuity: by getting his small sketch photographically enlarged, working over the detail and having it reduced again, he began to achieve what he wanted, which he expressed to Morison as "a heavy, closely-massing type suitable for use with modern wood engravings."

Further problems were encountered when a larger point size than the 18-point text was cast for the titling font. As Gibbings put it, "One of the greatest changes you can make to a design is to alter its scale." Gill reworked the drawings to make a titling font in 24 point and 36 point, as Gill said, "reducing the weight of the horizontals in proportion to that of the verticals, and so retrieving the lost elegance of the design."

From Metal to Digital

This same kind of scrutiny and care was applied this year by International Typeface Corporation when bringing Gill's classic typeface to digital form. In researching the Golden Cockerel typefaces, English type designer Dave Farey contacted Sebastian Carter, who with his father Will Carter at the Rampant Lions Press in Cambridge, has had exclusive use of the original metal

type since 1977. The younger Carter had been sparingly and lovingly using the typeface in 18 point for book and pamphlet settings. Seeing the ingenuity and variety of its contemporary use confirmed to both Farey and Colin Brignall, ITC's European type consultant, that Golden Cockerel types would be esthetically valuable and an important contribution to the type collection when launched in a digital format. Prints of the type in Carter's possession—the roman and titling fonts—were pulled on a variety of papers for study and comparison with the original letterpress printing, and enlarged drawings and photographic reductions were made.

Research then continued at London's St. Bride Printing Library, where librarian James Mosley showed Brignall and Farey a copy of Gill's experimental drawing of the Lord's Prayer—and the original enlargements of it. Almost unnoticed in the library's collection was a small case of 14-point italic lowercase, which was attributed to Gill but had not been used by the Golden Cockerel Press in the production of the Four Gospels. Letterpress proofs of the lowercase italic were taken for further reference. Additional examples of the italic were located at Thomas Yoseloff's Golden Cockerel Press bookshop in London, which houses the complete works of the Golden Cockerel Press.

Consulting with printing historian John Dreyfus, the ITC development team discovered that the original Golden Cockerel patterns and matrices of the type, manufactured by H.W. Caslon Letter Foundry, were kept in the vaults of the Cambridge University Library in the Stanley Morison collection. There Farey examined and measured the metal masters and made visual comparisons with the letterpress references before beginning the first-stage drawings of the ITC Golden Cockerel faces.

Completing the Family

Capitals for the italic were then devised by studying Gill's other types and alphabets, along with his numerous lettering projects, including stone engravings, to ensure that the set of capitals would complement the lowercase and relate well to the existing roman. In tandem with the roman and italic and the separate titling font, a set of ornaments and original initials were developed to give a full span to Gill's expressive wood engravings, etchings and carvings carrying the master's fingerprint. Essentially, the ITC Golden Cockerel initial alphabet represents Gill's style of wood letters, including the exuberant flourished serifs and splendid lombardic stresses found in commissions from the Golden Cockerel, St. Dominic's and Curwen Presses and simple bookplates and devices developed throughout his life with letters.

ITC also added ITC Golden Cockerel ornaments, which interpret and celebrate Gill's skills as an illustrator. The ornaments were selected by Brignall from research at the British Library and the Victoria and Albert Museum in London, along with published references that include borders, tailpieces and typographic devices. Gill's ecclesiastical style is well represented, balanced with embellishments taken from nature and mythology—including the three-leaf clover, the mulberry tree, the Welsh Dragon, and the motif used in *The Canterbury Tales*, described by Gill as "the inadequate fig leaf." These decorations are suitable for use with all roman or sans serif styles, but more appropriately have been chosen, as Gill would say, "to be fit for their purpose," relating to the ITC Golden Cockerel typefaces, the unique, digitally created versions of Eric Gill's classic first independent type designs.

Contributors: Joyce Rutter Kaye,
James Mosley and
Dave Farey

TYPE BY *def·i·ni·tion*

CAN YOU TELL A FLUBDUB FROM A FLEURON? A FOND FROM A FONT? GENE GABLE BRINGS US UP TO DATE WITH A DICTIONARY OF TYPE-RELATED WORDS FOR THE COMPUTER ERA.

In his Devil's Dictionary, *Ambrose Bierce defines type as "pestilent bits of metal suspected of destroying civilization and enlightenment, despite their obvious agency in this incomparable work." There is something about type that makes people want to invent unique words and phrases to describe it and the process of setting it. Some type phrases, like "lock up" and "dry transfer," make sense only in light of the technology used at the time they were coined. And others, like "leading" and "case," have survived, despite having no actual relevance to modern technology. Thanks to the dreadful influence of the techno-babble that so permeates the computer industry, entirely new words are cropping up almost daily to describe type and type-related things. Sometimes, it's hard to keep track.*

While no means exhaustive, here is an updated list of important type terms and type technology in the computer era. And while some of you may find some entries obvious below, remember that the Macintosh has been around for 12 years–long enough to have inspired a generation with no exposure to traditional typesetting terminology.

BY GENE GABLE

a

AA No, not where you go to dry out, but short for Author's Alterations to typeset text. As opposed to **PE,** or Printer's Error.

AFM Files Adobe Font Metrics. You still get these with your Mac Type 1 fonts, but you don't need them for day-to-day use. It's been a while since any programs required them.

Accent Marks You see them all the time, but did you know their names?

Acute (´) **Asciitilde** (~) **Breve** (˘) **Caron** (ˇ)

Cedilla (¸) **Circumflex** (ˆ) **Dieresis** (¨) **Dotaccent** (˙)

Grave (`) **Hungarumlaut** (˝) **Macron** (¯)

Ogonek (˛) **Ring** (˚) **Tilde** (˜)

Agate Not used much in the electronic era, but still a measurement of choice at some newspapers. It's both 5½ point type, or an ad-space measurement of 1/14 of an inch high by one column.

Alphabet Length At any size, the length of all 26 lowercase characters. Some once thought 1½ the alphabet length (39 characters) was the perfect width for a text column at the set size.

Anti-Aliased Type Type outlines are *vector*-based objects—they're made up of straight lines and curves that stay smooth no matter how large they get (resolution independent). Halftone images are *pixel* based–they're made up of tiny bits of color that, if you blow them up large enough, you can see them (resolution dependent). When you combine the two, such as adding type over an image in Adobe Photoshop, the intersection of the perfect lines of the type, with the jagged dots of the image, can create a stair-stepped, uneven look to the type called aliasing. For this we do anti-aliasing, a computer routine that sort of "blurs" the lines between the two, resulting in what should be more readable type. Some programs are better than others in how they anti-alias type and other vector art.

Ascender Height Officially the distance from the top of the lowercase x *(x-height)* to the top of lowercase letters with ascenders, like f, d or k.

ATM Some think it's where you get your cash. Others say it's short for Asynchronous Transfer Mode. But in the type world, it stands for Adobe Type Manager, a nifty little program everyone should have that allows Macs and PCs to display *bitmap type* from *Type 1* outlines. ATM also lets you use PostScript fonts on non-PostScript printers. In its current Deluxe version 4.0, ATM is more of a font utility, like Suitcase or Master Juggler. And even though with ATM your screen fonts are *rasterized* from the printer outlines, you still need to install at least one *bitmap* font, which is contained in the font suitcase.

b

Baseline Seems pretty obvious—it's the line on which letters stand. But did you realize that most curved-bottom letters (like S, C or G) extend slightly below the baseline?

Bad Break Some people think these disappeared when computers began making line-ending decisions. But any break in text that violates an established typesetting or grammatical rule is still a bad break, even if it passes Quark's default muster.

Bastard Title You've seen this page in every book—it's the one with just the book name—usually just before the main title page. Sometimes called the **half-title** page.

Bitmap/Screen Font With *Type 1* fonts, you need a different font for screen display than for printing, thus the bitmap, unless you use *Adobe Type Manager,* of course, which creates screen fonts from *outline* fonts. But even then, you need to install at least one bitmap font (which are contained in font *suitcases*), at least on the Mac. Whew!

Blad You know about greeking text. But did you know this term for dummy book pages that appear in pre-release promotional materials?

Bounce When the baseline of a word gets all goofy, call it this. Sometimes referred to as **asymmetrical** or **off the line.**

Brace This is the character used to connect or embrace lines, particularly in math { }. Not the same as **brackets,** which are square [ ], except in Britain, where they refer to **parenthesis** ( ) as brackets.

Built-in Fonts All fonts have to make their way to the printer before your job can print (at least with PostScript printers). Most printers come with some fonts permanently built in–these generally match the ones that ship with the Apple Mac and Windows operating systems. Sometimes they're called **resident fonts.** All fonts that are not built in have to be **downloaded** to the printer from your computer during the printing process. This happens automatically when you hit the "print" button.

Bullet Of course you know this is a solid, round dot. But are you also aware that it's sometimes called a **meatball?**

c

Case It shouldn't surprise you that in hot metal times, the capital letters were kept in the upper drawer (or case), and the non-capitals were stored in the lower drawer.

Center Point Not quite a bullet, not quite a period. It's the dot that appears between letters to indicate syllable breaks.

a•ble

Character Sets Every font has a limited set of characters that it contains–and they aren't always located at the same keyboard address (a key or combination of keys that make the character appear on your screen and on the printer). Unfortunately, a number of standards have emerged for character sets, so fonts can be different from system to system (or even on the same system). All of this is a bit confusing, so try not to worry about it—when in doubt, consult a keyboard layout chart or use a character-choosing utility.

ASCII Most fonts are based on this American Standard Code for Information Interchange, which is limited to 128 characters, but in its extended form, covers up to 256 separate items (see ANSI below).

ANSI The American National Standards Institute character set of 256 characters (the first 128 are ASCII).

Double-Byte for extremely large character sets, like those used in Kanji or Chinese, 256 characters is simply not enough (they can have up to 20,000 characters). Double-byte software supports a system-level way of accessing more than the usual 256 (single-byte) characters. A **byte,** by the way, is a computer numerical representation of a character or number made up of zeros and ones (called **bits**). There are eight bits in one byte, or 16 bits in a double-byte.

Expert Not a firm standard, but a common layout that generally includes small caps, oldstyle figures, superior and inferior numbers, additional *ligatures,* and miscellaneous special characters. Adobe pretty much set this standard with their expert collections. Sometimes referred to as **SCOSF** (small caps, oldstyle figures).

ISO Latin Sort of the international version of the ASCII set as dictated by the International Standards Organization.

Circus Makeup Once referred to lots of typefaces on a single page. Now it seems pretty commonplace.

Cicero A measurement preference choice in XPress and PageMaker—more popular in Europe than in the U.S. An old printer's term, a cicero is slightly larger than a pica (0.1776 inches). The sub-unit of the cicero is the **didot point**—there are 12 of them to each one cicero.

Classification Systems The advent of electronic type design has made it even harder to classify typestyles by design attributes. Type observers have dreamt up all kinds of type categories, from Neo Grotesque Sans Serif (Akzidenz, ITC Franklin Gothic, Helvetica) to Humanistic (ITC Eras, Gill Sans, Optima), to Glyphic (ITC Barcelona, ITC Serif Gothic, Friz Quadrata). In the late 1950s, Adrian Frutiger proposed a two-digit numbering system for type which first appeared with his Univers family. The first digit denoted weight (from 3-light to 8-heavy), the second width (from 3-extended to 9-condensed). Linotype ultimately released a Helvetica series with these numerical designations, but it is rarely seen today.

David Berlow of The Font Bureau proposed a similar type numbering system in recent times, only in his scheme, weights and widths go from 1 to 9, and italics are all even numbered. Ben Bauermeister of ElseWare Corporation came up with the **PANOSE System,** which is one of the most ambitious ways of identifying type styles, and one used by Microsoft Windows to affect type substitutions. The 7-digit classification number covers serif style, proportion, contrast, stroke variation, letterform, midline height and axis, and x-height. Using the Panose system, fonts can be mathematically compared, sorted or matched by style.

Maximillian Vox (1894-1974), a French typographer, developed the **Vox Type Classification System** in early 1950s—it consists of nine general type categories and is used primarily in Europe. None of the proposed type classification systems has ever caught on widely in the electronic type community, where the number and variety of type designs is at an all-time high.

25 Ultra Light
26 Ultra Light Italic
27 Ultra Light Condensed
35 Thin
36 Thin Italic
37 Thin Condensed
45 Light
46 Light Italic
47 Light Condensed
55 Roman
56 Italic
57 Roman Condensed
65 Medium
66 Medium Italic
67 Medium Condensed
75 Bold
76 Bold Italic
77 Bold Condensed
85 Heavy
86 Heavy Italic
87 Heavy Condensed
95 Black
96 Black Italic
97 Black Condensed

Contrast Not just an adjustment on your monitor, but how we refer to the difference between the thick and thin parts of a particular type design.

d

Dead Font Formats Before Adobe *Type 1* and *TrueType* became the winning standards in electronic type formats, others made a valiant effort: **Chameleon** from Ares was a promising format that created small, flexible *descriptor* files that were applied to master type outlines, allowing "morphing" of type styles—it's since been bought by Adobe and will likely be used only as a font compression system for printer manufacturers. **MoreFonts** from Micrologic never gained much ground on the Windows platform. **Nimbus Q** from the Digital Type Corporation was developed by URW in Germany—it made its way into a few Windows programs before its ultimate demise. **Speedo** was a font format from Bitstream that was used on the Windows platform prior to the wide-

spread adoption of TrueType. Type 3 was the poor man's version of Type 1 fonts before Adobe opened up its specification for others to use. If you have any of these formats today, relegate them to the trash where they belong.

Descender Depth The opposite of *ascender height,* it refers to the distance between the bottom of the lowercase x and the southernmost point of descending characters like g or y.

Descriptors For a brief time it seemed like fonts were headed in this direction, where a master font file existed on your system, which would then be "modified" on the fly into a specific type design by descriptor files (containing specific design guidelines). Efficiency of space and flexibility in distribution was the point here. It appears that most of these systems have lost favor.

Dieresis When you need to help someone pronounce coöperate, it's what appears over the second o. Same as the German umlaut, by the way. See *accent marks.*

Dingbats You know these odd characters thanks to ITC Zapf Dingbats and WingDings. But do you know that fun typographic ornaments are sometimes called **flubdubs?** Others still insist on **sorts.**

Dipthong Not something for walking on the beach, but rather the ligature formed by two vowels coming together to form one character. Æ œ

Discretionary Hyphen Sometimes called a **soft hyphen,** it's really an "optional" word break that you put in to let the program know that if a break needs to be made, this is where you want it to occur (usually by typing command + -). If the text is reformatted and the line endings change, a discretionary hyphen goes away automatically, as opposed to a **hard hyphen,** which stays until it is deleted. You should almost always use discretionary hyphens—you get into less trouble that way.

Display Type Back in the good old days, type was designed and cut to appear at a specific size. Technology now allows any font to be set in any size, rendering the concept of specific display type much less popular. But certain designs still look best when cut for use at larger sizes. Fortunately, fonts like ITC Bodoni and Big Caslon from Carter and Cone (among many others) are designed to be used at specific sizes. In case you don't think it matters, look at the *contrast* of a display version versus a text version of the same font. Generically, display type sometimes refers simply to type designs that are hard to read at small sizes. But a true display font is designed to be set large (generally above 24 pt). *(see page 52)* ABd ABd

e

Ear Those little boxes of type on either side of a newspaper or magazine title. Often contain the weather or inside previews. Not to be mistaken for a letter's *ear* (*see Parts of a letter*).

Embedded Fonts This is where fonts get saved and distributed automatically with a document so you can view them correctly on another machine. The font companies don't like this idea since it allows the receiver of a document to capture and then use the document creator's fonts. Some font embedding routines, like *TrueDoc* and *OpenType,* capture enough font information to render type properly when opened, but not enough to re-create whole fonts illegally.

Even Smalls is the term to use when you set in all small caps (with no full-size caps).

f

Face We use this synonymously with type style. But it once meant the surface of a letter that gets inked.

Fixed Spaces Most spaces between words in a computer are variable spaces—they adjust in size to fit the circumstances and to make better justifications. But sometimes you want a fixed amount of space, which generally comes in three sizes: an **em space** (or **mutt**) which is equal to the point size of the type being used; an **en space** (or **nutt**), which is half an em space, or a **thin space** (no, not a thutt) which is generally ¼ or ⅓ of an en space. Most page-layout applications have keyboard commands for these standard spaces. The use of fixed spaces is invaluable when lining up numbers in columns.

Fleuron You've seen lovely flower ornaments for separating sections of type. Now you know what they are called.

Folio is, of course, the page number in a document. But did you know that a **blind folio** is a page with no number? And that a **drop folio** is when the number appears at the bottom of the page? Any printed folio is said to be an **expressed folio.**

FOND From Font Family Descriptor, it's Apple's way of defining the relationship between styles in a type family, like bold, bold italic and italic, and it links the *bitmap font* to the *printer font* through a numbered ID system.

Font Not as simple as it seems. Once meant an individual size of a specific type style. Then it meant the actual physical device you installed in a typesetting machine. Now it generally means a single typestyle outline. Some insist on calling the whole type **family** a font, but you should consider each individual weight or style of a type family a separate font.

g

Grammalogue Now you know what to call a word represented by a symbol, such as & or @. & @

h

Hairline Not actually the size of a human hair, of course, but generally the smallest available rule in any system. Should technically be ½ point.

Headlines Of course you know what a headline is, and a **subhead,** and maybe even a **running head.** But less commonly known is that a **stubhead** appears in the left-hand column of a chart, and a **spanner head** straddles more than one column? And now you must know where a **subspanner** head goes.

Hints/Hinting One of the hidden quality issues in type design, especially with TrueType. Hints are computer algorithms that improve the display of type (particularly at small sizes) on your screen. Better hints equal better type display at low resolutions. Good hints are done by hand on a face-to-face basis.

i

Inferior Don't feel sorry—it's just those little letters and numbers that appear below the baseline. And **superior,** of course, are on top. H_2O

Inline Starts at the edge of a letter and goes in. **Outline,** of course, starts at the same edge and goes out from the letter. **Online,** therefore, is half in and half out.

Intellifont Developed by Agfa for use in Hewlett-Packard printers, Intellifont is a scalable font format that you really don't have to know anything about because it is invisible to the printer user.

Intercap Giving something a name doesn't make it more acceptable, but these are here to stay. This is the official name for the practice of having capital letters in the middle of proper names, like PostScript, QuarkXPress, and ObnoXious.

Interrobang A symbol that had a brief life in the late 1960s. It was to be used to express both a question and an exclamation at the same time, like in "What the ‽ or Who needs it ‽" Martin Spector is said to have invented the interrobang.

j

Justification There are lots of terms to specify this: flush left is the same as ragged right. Flush right will get you ragged left. And flush left and right will get you justified columns.

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of the design

Justification Zone Most people don't set this preference in their page-layout program, but should. It's the definable area toward the end of a text line in which you will accept a line break or hyphenation. You shouldn't let the program make this decision for you.

k

Kerning Simply put, kerning is the adjusting of space between letters (particularly those that don't fit together well like Yo or AW) to make for better looking words. But that's a little like saying you bang on piano keys to make music. Kerning is an art that you are either born with, or you master after years of painstaking practice. Technology has helped greatly here—kerning used to be all done by hand. Now a type designer can build kerning pairs into the font so certain letter combinations are kerned automatically. You can add to kerning tables in either a type design program like Fontographer, or in your page-layout application. But please don't be lulled into thinking kerning is all automatic—there are hundreds of thousands of possible letter combinations, and kerning needs to be done in context of whole words, not just letter pairs. Not to be confused with **tracking,** which is universal adjustment of space between letters (making words tighter or looser overall).

Not Kerned

Type Typeface

Kerned

Type Typeface

l

Ligature You know this is when two letters are combined to form one, like in fi or fl. But did you know that all type that is connected, such as most scripts, is said to be **ligated?**

ﬁ ﬂ ﬃ ﬄ ct st

Lining Figures are numbers that all have the same optical baseline—that's the opposite of **oldstyle figures.**

23456

23456

m

Metrics All of the information about how a font fits together, like kerning information and character widths.

Microtype A font compression/format technology from Agfa that is used to make fonts very, very small in equipment that ships with built-in fonts, like laser printers. It's part of Agfa's **Universal Font Scaling Technology** which is used by many printer manufacturers for handling internal font generation. If you're Hewlett-Packard and you ship millions of printers a year, every little bit of information represents a manufacturing cost, so the smaller the font, the less memory you have to build in to the printer. **MicroType Express** is a version of the technology for electronic document distribution that has caught the eye of Microsoft, among others, who have licensed it for possible use in future products. Everyone wants to have the type-compression technology of the future (see *TrueDoc, OpenType, Intellifont*).

Modifier Key Since keyboards aren't big enough to dedicate a single key to every letter, symbol or number, modifier keys exist to access single characters by deploying two (or more) keys in sequence or in tandem. The shift key is the most basic modifier key. On the Mac, the most common modifier key is the **option** key or the **control** key. On a PC keyboard, the option key is generally called the **alternate** key or **escape** key. Sometimes called the **effector key,** and if you have any old typesetters around the office, you may still hear them refer to the option key as the **bell** key.

Mouse You think it's just that pointing device next to your keyboard. Well, it's also the rubber cement pickup device from old paste-up days.

Multiple Masters Developed by Adobe, these fonts consist of at least two (and up to four) master outlines that can be combined to form an almost endless variety of weights, widths and heights of a particular design. They are not as popular as Adobe had hoped, but are a good bet if you work quite a bit with the same type style. Gives you lots of flexibility in copyfitting and design.

o

Oblique Roman type that has been artificially slanted to look italic. The opposite of **true italic.**

OpenType Just in case you didn't think Type 1 and TrueType were enough, Adobe and Microsoft (with support from Apple, Netscape and others) have gotten together and come up with OpenType, mostly to answer font problems on the World Wide Web. The OpenType specification allows for the compression, embedding and decompression of font information so it can easily travel with a document and display properly on any computer platform—sort of where TrueType and Type 1 put aside their differences and unite for the common good of all documents. Don't worry—your current fonts should be compatible with the new format, which will take a while to catch on and be supported.

Ornaments As opposed to pi characters, which generally serve a specific purpose, or *picture fonts,* which are drawings set in a font format, ornaments are typographic devices that are used to embellish text. There are many types of ornaments. *(see pages 95-100)*

Orphan When you're setting a book and the first line of a new paragraph falls at the bottom line of a page, or the last line of a paragraph winds up at the top of a page (also called a page *widow*). Either way, orphans are to be avoided.

Outline This is the part of the type software that actually creates the printed characters. It is, technically, just a description of the type's outline—it would take up too much space to describe all the solid stuff in between—that's done in the PostScript interpreter during printing.

p

Parts of a Letter

Apex: The point where two diagonal strokes meet, as in the top of the uppercase A or M.

Arm: Horizontal strokes on letters like T or E.

Bar: The cross horizontal piece connecting two strokes.

Beak: A serif at the end of a horizontal stroke.

(Continued on page 104)

6 Custom Letters

101 HANDY USES

dress it up!

polish it!

make it fit!

take it to new heights!

NEW distinctive iTC typefaces spring from the imaginations of commercial lettering artists

Type designers

who specialize in creating custom logos, commercial lettering and corporate identities often find seeds of inspiration in their purpose-driven projects. While working to meet specific client needs, designers may discover that a single, eye-catching logo, word or phrase provides an opportunity to experiment with a treatment that can be expanded into a full-fledged typeface family. The six typefaces shown on these pages—ITC Caribbean, ITC Jaft, ITC Jambalaya, ITC Klepto, ITC Obelisk and ITC Ellipse—were created by four designers who specialize in custom lettering. Each typeface reflects the distinctive style of its creator.

iTC Klepto

ITC Klepto and ITC Obelisk, by British designer Phill Grimshaw, are two examples of commercial design projects that took on a second life. ITC Klepto has its origins in a series of 22 headlines (some with accompanying body copy in a lighter weight) that Grimshaw created for an ad campaign. An eclectic, rough-edged sans serif face in the 1950's vernacular, ITC Klepto is well suited to further treatments such as drop-shadows, color gradation, and distortions that when applied, re-create the effects prevalent in many horror movie titles of the 1950s.

iTC Obelisk

According to Grimshaw, ITC Obelisk might be classified as "glyphic" in style, meaning it is chiseled, rather than calligraphic in form. Grimshaw was on his way to creating a medium-to-heavy informal display face when curiosity led him to redraw some of the characters in a much lighter form. This new lighter version proved to be attractive, especially when set at small sizes, and thus became his focus. While refining the design, the light weight was born, still retaining some of the original casual features, as seen in the lowercase **h**, **m**, **n**, **q** and the tail of the capital **Q**. A set of small caps soon followed, together with a complementary italic. The bold weight was then fashioned and used with the light roman in order to interpolate the medium weight. ITC Obelisk is available in Light with Small Caps, Light Italic, Medium and Bold weights.

iTC Klepto™ works Like Magic!

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz&fifl
@*#%$¢£¥ÇØÆŒß("!?"-——,.:;)
[†‡§»«]1234567890

ITC OBELISK™

Springboard to Success

AVAILABLE IN 4 VERY SMART WEIGHTS

ITC Obelisk LIGHT	*ITC Obelisk LIGHT ITALIC*	ITC Obelisk MEDIUM	**ITC Obelisk BOLD**
a good salary	*a bank account*	**a nice home**	**a new car**

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ITC Jaft™ for pleasure and for profit

Be an Artist!

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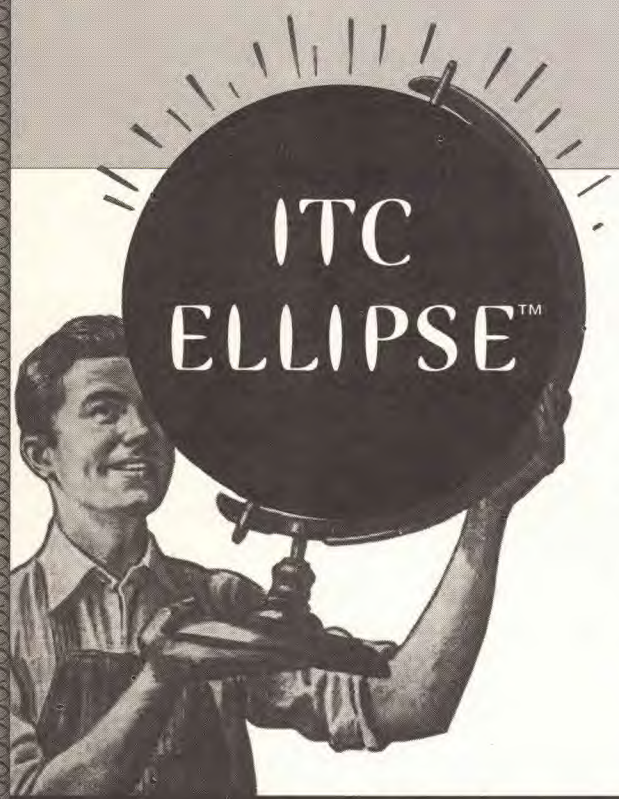


ITC ELLIPSE™

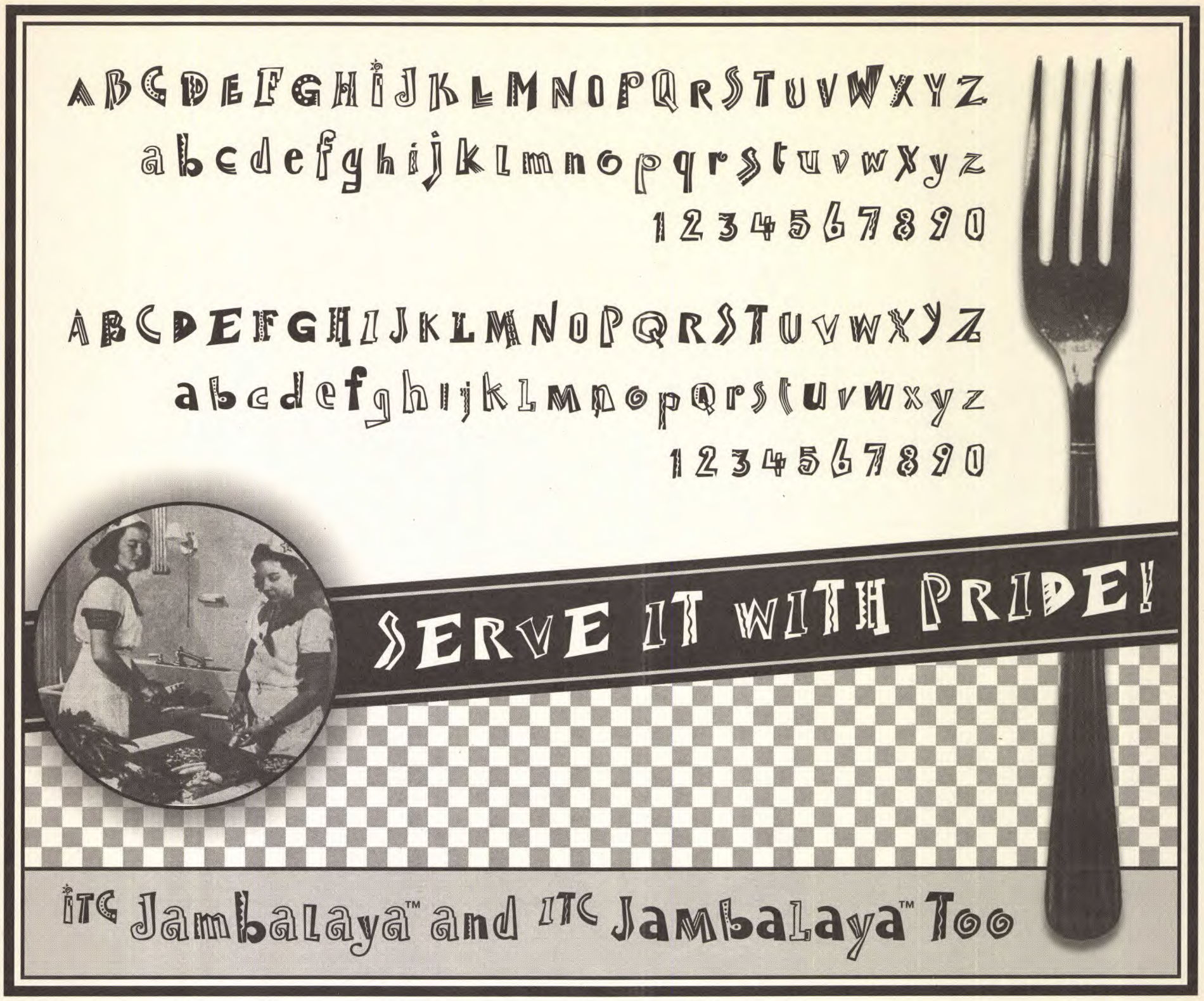
Roman
Italic
Bold
Bold Italic

Hold A New World In Your Hands

IT'S A BREEZE

IT'S CARIBBEAN™ REACHES NEW DEPTHS

AA BB CC DD EE FF GG HH II JJ KK LL MM NN OO PP
QQ RR SS TT UU VV WW XX YY ZZ 1 2 3 4 5 6 7 8 9 0



ITC CARIBBEAN

began as a small piece of lettering for which the California designer Jill Bell wanted the feel of something organic and earthy, yet exotic and tall like a palm tree. Bell's experimental nature comes through in ITC Caribbean, where she combines angles and curves, pairs heavy lines with open work, and evinces the sway of the palm in an island breeze. The typeface includes both uppercase and small caps. The design is informed by Bell's broad artistic background, which ranges from portrait painting to calligraphy. She has pursued many lettering forms and methods, including Eastern calligraphy, Chinese painting and Kanji. Eastern styles, she says, incorporate the natural flow of the hand. This approach has a special appeal to Bell, who feels clients now desire a more human touch in their designs. "About five years ago, I noticed that requests for lettering design were veering away from tight, perfect letterforms and moving toward a looser, hand-drawn style," she says.

ITC JAFT and ITC JAMBALAYA

are adventurous and energetic display designs from the hand of Frank Marciuliano, a New Yorker with an extensive background in commercial design for consumer packaging and corporate identities. ITC Jaft began six years ago when Marciuliano created a series of posters for the *New York Times*. The lettering was drawn with a bamboo pen and then filled in to form the unusual angles that give ITC Jaft its buoyant tempo.

For the very spirited ITC Jambalaya and ITC Jambalaya Too, Marciuliano decided to treat each letter as an individual piece of art. The result is at once an eclectic assemblage of graphic elements and an effervescent typeface that holds together for upbeat display uses.

ITC ELLIPSE

is a typeface that reflects a contemporary esthetic, explains designer J.R. Cuaz. Cuaz, who specializes in creating visual identity programs by combining graphic and typographic design, contends that the ellipse has become prevalent in current design as a result of new graphics software that makes it easy to manipulate the circle. The ellipse has even moved beyond print and has come to be integrated into many other facets of design, just as the trend of any era reverberates through architecture, fashion, interior design and lettering. ITC Ellipse holds its own as a display face, yet its classical structure and familiar proportions allow it to be used across a broad range of applications. ITC Ellipse includes alternates for several characters including *A*, *K* and *R*, and is available in four weights: Roman, Italic, Bold and Bold Italic.

Just what You Need to Get the Job Done Right!

ITC Caribbean, ITC Jaft, ITC Jambalaya, ITC Klepto, ITC Obelisk and ITC Ellipse will be available to the public in various formats for the Macintosh and PC on or after August 26, depending on each manufacturer's release schedule. Only ITC, ITC Subscribers and ITC distributors are authorized to reproduce and manufacture ITC typefaces.

by Peter Hall

Type ON THE TABLE

A Recent Roundtable Discussion on Contemporary Type Issues Revealed Pertinent Concerns Of Most Esthetic, Technology and Comprehension.

MAN CANNOT LIVE OFF TYPE ALONE. IF THERE WERE ONE POINT OF UNANIMOUS AGREEMENT AT A RECENT *U&lc* ROUNDTABLE ON CONTEMPORARY TYPE ISSUES, IT WAS THIS: THAT DESIGNING ORIGINAL TYPEFACES RARELY PAYS ENOUGH TO BE CONSIDERED A FULL-TIME JOB. GEORGE RYAN FELT SO STRONGLY ON THIS MATTER THAT HE TOLD THE ROOM FROM THE OUTSET HE WAS NOT A TYPE DESIGNER, BUT RATHER "A PERSON WHO EXECUTES TYPE." OF THE NINE PEOPLE AT THE DISCUSSION WHO "EXECUTED TYPE," THEN, ONLY ONE TRULY QUALIFIED FOR THE TITLE OF TYPE DESIGNER. THIS WAS MATTHEW CARTER. "FULL-TIME PROFESSIONAL TYPE DESIGNERS WHO DON'T HAVE A PROPER DAY JOB ARE VERY FEW AND FAR BETWEEN," HE AGREED. "BUT THEY ALWAYS HAVE BEEN. NONE OF THE GUYS WHO DESIGNED FUTURA, SABON, CENTAUR AND PEIGNOT WAS A TYPE DESIGNER. EACH DID ONE TYPEFACE IN HIS LIFE." * WITH THIS, A LIVELY DISCUSSION KICKED OFF. THANKS TO DIGITAL TECHNOLOGY, THE TYPE PROFESSION HAS CHANGED DRAMATICALLY OVER THE LAST 10 YEARS. BUT, IN ESSENCE, HOW IS IT DIFFERENT? EACH DESIGNER AT THE TABLE HAD A DIFFERENT PERSPECTIVE ON THE TRANSFORMATION. DIGITAL TECHNOLOGY HAS BROUGHT INCREASED FLEXIBILITY, PRODUCTION AND OUTRAGEOUS DEMAND. THE BUSINESS OF DESIGNING, CUTTING AND DISTRIBUTING TYPEFACES, ONCE THE DOMAIN OF A SELECT GROUP OF PROFESSIONALS, IS NOW WIDELY DISPERSED. COMMISSIONS FOR NEW OR CUSTOMIZED FACES, ONCE CONSIDERED AN UNDERTAKING "ARCHITECTURAL" IN SCALE, ARE NOW PART OF THE TYPE DESIGNER'S STAPLE DIET. THE FONT BUSINESS, SAID JAMES MONTALBANO, HAS COME TO RESEMBLE THE MUSIC BUSINESS, RIGHT DOWN TO THE FICKLE FASHIONS, UNEXPECTED HITS AND INDEPENDENT FOUNDRIES. "EVERYBODY WANTS TO HAVE A BIG HIT," HE SAID, "AND IF YOU HAVE A BIG HIT, YOU CAN MAKE A LOT OF MONEY." * CLEARLY, THE "FONT PHENOMENON" HAS BENEFITS AND DRAWBACKS. THE ESCALATING INTEREST AND AWARENESS OF TYPE HAS FUELED DEMAND FOR PROFESSIONAL SKILLS. "AS GRAPHIC DESIGNERS BECOME AWARE OF THE [FONT CREATION] TOOLS, THEY REALIZE WHAT THEY CAN'T DO," SAID MONTALBANO, WHOSE STUDIO HANDLES CUSTOM TYPE WORK FOR LARGE MAGAZINE PUBLISHERS. "I GET AN AWFUL LOT OF WORK FROM THOSE DESIGNERS." IT HAS ALSO RESULTED IN THE ARRIVAL OF A FLOCK OF NOVICE PRACTITIONERS UNSCHOOLED IN THE BASIC RULES OF TYPE DESIGN AND TYPESETTING. FOR THE MANY DESIGNERS AT THE ROUNDTABLE WHO UNDERTOOK LONG APPRENTICESHIPS IN PHOTOCOMPOSITION AND TRADITIONAL TYPE SPECIFICATION, THIS WAS SOMEWHAT UNSETTLING. "EVERYONE'S WANTING TO BREAK THE RULES," SAID DENNIS PASTERNAK, "BUT THE TYPESETTERS AREN'T READING THE CONTENT ANYMORE AND IT'S GETTING HARD TO READ THE STUFF AT ALL. IT FEELS RUSHED." MONTALBANO, WHO WAS SCHOOLED IN WHAT HE CALLED THE NEW YORK STANDARD, FOUND SPECIFIC IRRITATIONS. "THERE'S BEEN A SHIFT OF MODELS BASED ON WHIM," HE SAID. "NO ONE WANTS TO USE HYPHENS. I SEE MORE AND MORE HORRIBLE RAGS AND UGLY COLUMNS." * EITHER STANDARDS ARE DROPPING OR THE RULES ARE CHANGING. MONTALBANO CONCEDED, "IT MAKES ME QUESTION THE RULES THEMSELVES. WERE THESE A SET OF TYPE RULES THAT A GUILD PUT DOWN?" DANIEL PELAVIN MORE FORCEFULLY RIDICULED THE NOTION OF ESTHETIC LEGISLATION, SAYING, "I DON'T SUBSCRIBE TO THE DESIGN POLICE." PERHAPS THE DIFFERENCE NOW IS THAT THERE ARE MORE RULE-BREAKERS USING TYPE AND THEY ARE MORE EMPOWERED BY THEIR COMPUTERS. BUT, AS CARTER

CONTINUED ON PAGE 107

Participants:

MATTHEW CARTER, CARTER & CONE (ITC CHARTER, ITC GALLIARD)
GENEVIEVE CERASOLI, GENEVIEVE CERASOLI HANDLETTERING (UPCOMING ITC SCRIPT FACES)
FRANK MARCIULIANO, MARCIULIANO DESIGN (ITC JAFT, ITC JAMBALAYA)
JAMES MONTALBANO, TERMINAL DESIGN, INC. (ITC ORBON, ITC FREDDO)
DENNIS PASTERNAK, GALAPÁGOS DESIGN GROUP (ITC STYLUS, MAIANDRA GD)
DANIEL PELAVIN (ITC ANNA, ITC KULUKUNDIS)
JOE PEPITONE, ARCHIE COMIC PUBLICATIONS (UPCOMING ITC SPOT FONTS)
GEORGE RYAN, GALÁPAGOS DESIGN GROUP (ITC KRISTEN, KENNEDY GD)
STEVE ZAFARANA, GALÁPAGOS DESIGN GROUP (ITC BACKYARD BEASTIES, ITC GARGOONIES)

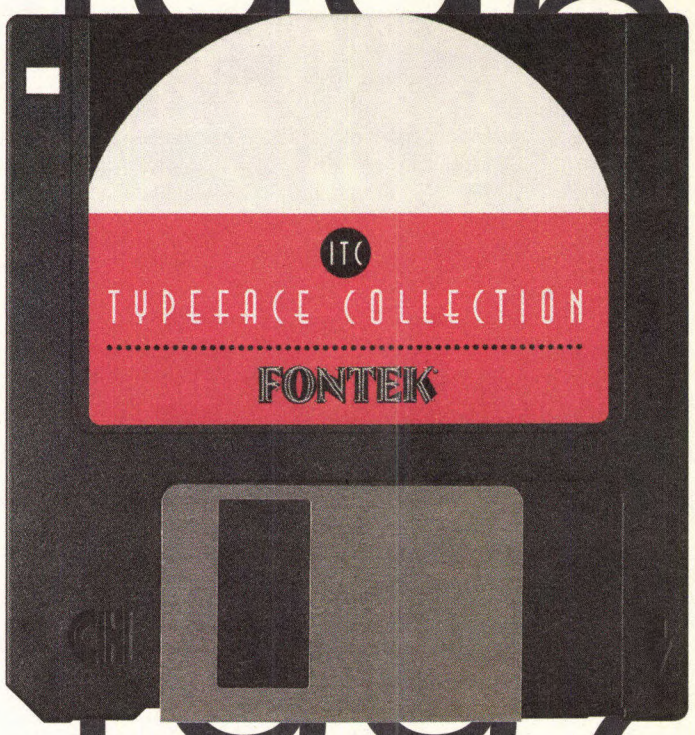
Moderator:

PETER HALL

HEADLINE: ITC EDWARDIAN SCRIPT, CHARLOTTE SANS MEDIUM SUBHEAD/BYLINE: ITC EDWARDIAN SCRIPT TEXT: ITC STONE SANS BOLD, BOLD ITALIC, SEMIBOLD, SEMIBOLD ITALIC

type

1996



1997

FOR TWENTY-FIVE YEARS INTERNATIONAL TYPEFACE CORPORATION HAS INSPIRED VISUAL ARTS PROFESSIONALS WITH ITS CREATION AND REFINEMENT OF BEAUTIFUL, FUNCTIONAL AND DISTINCTIVE TYPEFACE DESIGNS. NOW, FOR THE FIRST TIME, ITC PRESENTS ITS LIBRARY OF MORE THAN 1000 DIGITAL TYPEFACES IN A COMPREHENSIVE, 64-PAGE *U&lc* SUPPLEMENT, PROVIDING AN EASY-TO-USE VISUAL REFERENCE TO ITC'S BROAD RANGE OF SERIF, SANS SERIF, DISPLAY, AND ORNAMENT & ILLUSTRATION TYPEFACE STYLES.

Serif

From the Dutch *schreef* (fine line in writing), serifs are the little vertical and horizontal lines at the end of letter strokes. These seemed natural for early type designers trying to mimic hand lettering, which was usually done with a broad-tipped quill.

ITC American Typewriter®

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ITC New Baskerville®

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ITC Bookman® ▲●

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ITC Century® ●

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▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

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Charlotte™

Fontek?

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ITC Charter™

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ITC Cheltenham®

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Excellence in typography is the result of nothing more than an attitude Its appeal comes from the understanding used in its planning; the desig ner must care. In contemporary advertising the perfect integration of de

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ITC Clearface®

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Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer m ust care. In contemporary advertising the perfect integration of design ele

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Elysium™

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Excellence in typography is the result of nothing more than an attitud e. Its appeal comes from the understanding used in its planning; the de signer must care. In contemporary advertising the perfect integration

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In cont emporary advertising the perfect integration of design elements often demands un

Fontek?

aA Book · aA Book Italic · aA Medium · aA Bold

ITC Esprit®

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aA Book · aA Book Italic · aA Medium · aA Medium Italic · aA Bold · aA Bold Italic · aA Black · aA Black Italic

ITC Fenice®

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aA Light · aA Light Italic · aA Regular · aA Regular Italic · aA Bold · aA Bold Italic · aA Ultra · aA Ultra Italic

Figural™

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Friz Quadrata

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aA Regular · aA Regular Italic · aA Bold · aA Bold Italic

ITC Galliard®

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aA Roman · aA Italic · aA Bold · aA Bold Italic · aA Black · aA Black Italic · aA Ultra · aA Ultra Italic

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

ITC Gamma®

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ITC Garamond® ▲●

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aA Light · aA Light Italic · aA Book · aA Book Italic · aA Bold · aA Bold Italic · aA Ultra · aA Ultra Italic

ITC Garamond® Condensed

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ITC Garamond® Narrow ▲

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aA Light · aA Light Italic · aA Book · aA Book Italic · aA Bold · aA Bold Italic

Gilgamesh™

Fontek?

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aA Book · aA Book Italic · aA Medium · aA Bold

ITC Giovanni®

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aA Book · aA Book Italic · aA Bold · aA Bold Italic · aA Black · aA Black Italic

ITC Golden Cockerel™ ●

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aA Roman · aA Italic · A Titling

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

ITC Golden Type®

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aA Original aA Bold aA Black

ITC Humana™

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aA Light aA Light Italic aA Medium aA Medium Italic aA Bold aA Bold Italic

ITC Humana™ Script

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aA Light aA Medium aA Bold

ITC Isbell®

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aA Book aA Book Italic aA Medium aA Medium Italic aA Bold aA Bold Italic aA Heavy aA Heavy Italic

Italia™

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aA Book aA Medium aA Bold

ITC Jamille®

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aA Book aA Book Italic aA Bold aA Bold Italic aA Black aA Black Italic

ITC Kallos™

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ITC Korinna®

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aA Regular · aA Kursiv Regular · aA Bold · aA Kursiv Bold · aA Extra Bold · aA Kursiv Extra Bold · aA Heavy · aA Kursiv Heavy

ITC Leawood®

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aA Book · aA Book Italic · aA Medium · aA Medium Italic · aA Bold · aA Bold Italic · aA Black · aA Black Italic

ITC Legacy® Serif

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aA Book · aA Book Italic · aA Medium · aA Medium Italic · aA Bold · aA Bold Italic · aA Ultra

ITC Lubalin Graph®

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aA Extra Light · aA Extra Light Oblique · aA Book · aA Book Oblique · aA Medium · aA Medium Oblique · aA Demi · aA Demi Oblique · aA Bold · aA Bold Oblique

ITC Lubalin Graph® Condensed

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aA Book · aA Book Oblique · aA Medium · aA Medium Oblique · aA Demi · aA Demi Oblique · aA Bold · aA Bold Oblique

ITC Mendoza Roman®

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aA Book · aA Book Italic · aA Medium · aA Medium Italic · aA Bold · aA Bold Italic

ITC Modern No. 216®

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aA Light · aA Light Italic · aA Medium · aA Medium Italic · aA Bold · aA Bold Italic · aA Heavy · aA Heavy Italic

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

ITC Newtext®

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Light · Light Italic · Book · Book Italic · Regular · Regular Italic · Demi · Demi Italic

ITC Novarese®

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Book · Book Italic · Medium · Medium Italic · Bold · Bold Italic · Ultra

ITC Officina Serif™ ▲●

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Book · Book Italic · Bold · Bold Italic

ITC Pacella®

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ITC Quorum®

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Light · Book · Medium · Bold · Black

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Light · Regular · Bold · Extra Bold · Heavy · Black

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Book · Book Italic · Medium · Medium Italic · Bold · Bold Italic · Black · Black Italic

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

ITC Souvenir®

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aA Light · *aA* Light Italic · **aA** Medium · ***aA*** Medium Italic · **aA** Demi · ***aA*** Demi Italic · **aA** Bold · ***aA*** Bold Italic

ITC Stone Informal®

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aA Medium · *aA* Medium Italic · **aA** Semi Bold · ***aA*** Semi Bold Italic · **aA** Bold · ***aA*** Bold Italic

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aA Medium · ɐə Phonetic Medium · *aA* Medium Italic · **aA** Semi Bold · ***aA*** Semi Bold Italic · **aA** Bold · ***aA*** Bold Italic

ITC Symbol®

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aA Book · *aA* Book Italic · **aA** Medium · ***aA*** Medium Italic · **aA** Bold · ***aA*** Bold Italic · **aA** Black · ***aA*** Black Italic

ITC Syndor®

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Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In con temporary advertising the perfect integration of design elements often demands u

aA Book · *aA* Book Italic · **aA** Medium · ***aA*** Medium Italic · **aA** Bold · ***aA*** Bold Italic

ITC Tiepolo®

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▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

ITC Usherwood®

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ITC Veljovic®

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ITC Weidemann®

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ITC Zapf Book®

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ITC Zapf Chancery®

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ACUTE	GRAVE	CIRCUMFLEX	TILDE	DIERESIS

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Sans Serif

Sans is French for "without." William Caslon supposedly coined the term as it relates to type in 1816. Sans serif faces didn't really appear until around that time—it hadn't seemed right until then to chop off the always-present serifs. Type of this sort is often called **grotesque**, or **gothic**.

ITC Avant Garde Gothic®

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aA Extra Light · aA Extra Light Oblique · aA Book · aA Book Oblique · aA Medium · aA Medium Oblique · aA Demi · aA Demi Oblique · aA Bold · aA Bold Oblique

ITC Avant Garde Gothic® Condensed

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aA Book · aA Medium · aA Demi · aA Bold

ITC Bailey Sans™

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aA Book · aA Book Italic · aA Bold · aA Bold Italic

ITC Bauhaus®

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ITC Benguiat Gothic®

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aA Book · aA Book Italic · aA Medium · aA Medium Italic · aA Bold · aA Bold Italic · aA Heavy · aA Heavy Italic

Charlotte Sans™

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aA Book · aA Book Italic · aA Medium · aA Bold

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

ITC Eras®

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ITC Franklin Gothic®

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aA Book aA Book Italic aA Demi aA Demi Italic

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aA Book aA Demi

> **FROM THE EARLY SCRATCHING OF MANKIND** the alphabet did not have serifs. A teacher's printing on the blackboard with chalk, the scrawled 'Kilroy was here' graffiti or even the stop sign are all in the style of sans serifs. That sans serif is the common phrase is based on convention. The serif letter should be 'avec serifs,' leaving the 'sans' to cooking.
>
> **ED BENGUIAT**

ITC Goudy Sans®

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aA Book aA Book Italic aA Medium aA Medium Italic **aA** Bold **aA** Bold Italic **aA** Black **aA** Black Italic

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

ITC Highlander™

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ITC Humana Sans™

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aA Light · aA Light Italic · aA Medium · aA Medium Italic · aA Bold · aA Bold Italic

ITC Kabel®

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ITC Legacy Sans®

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aA Book · aA Book Italic · aA Medium · aA Medium Italic · aA Bold · aA Bold Italic · aA Ultra

ITC Mixage®

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ITC Odyssée™

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aA Light · aA Light Italic · aA Medium · aA Medium Italic · aA Bold · aA Bold Italic · aA Ultra

"Sans Serif is the Type for the Present Day."

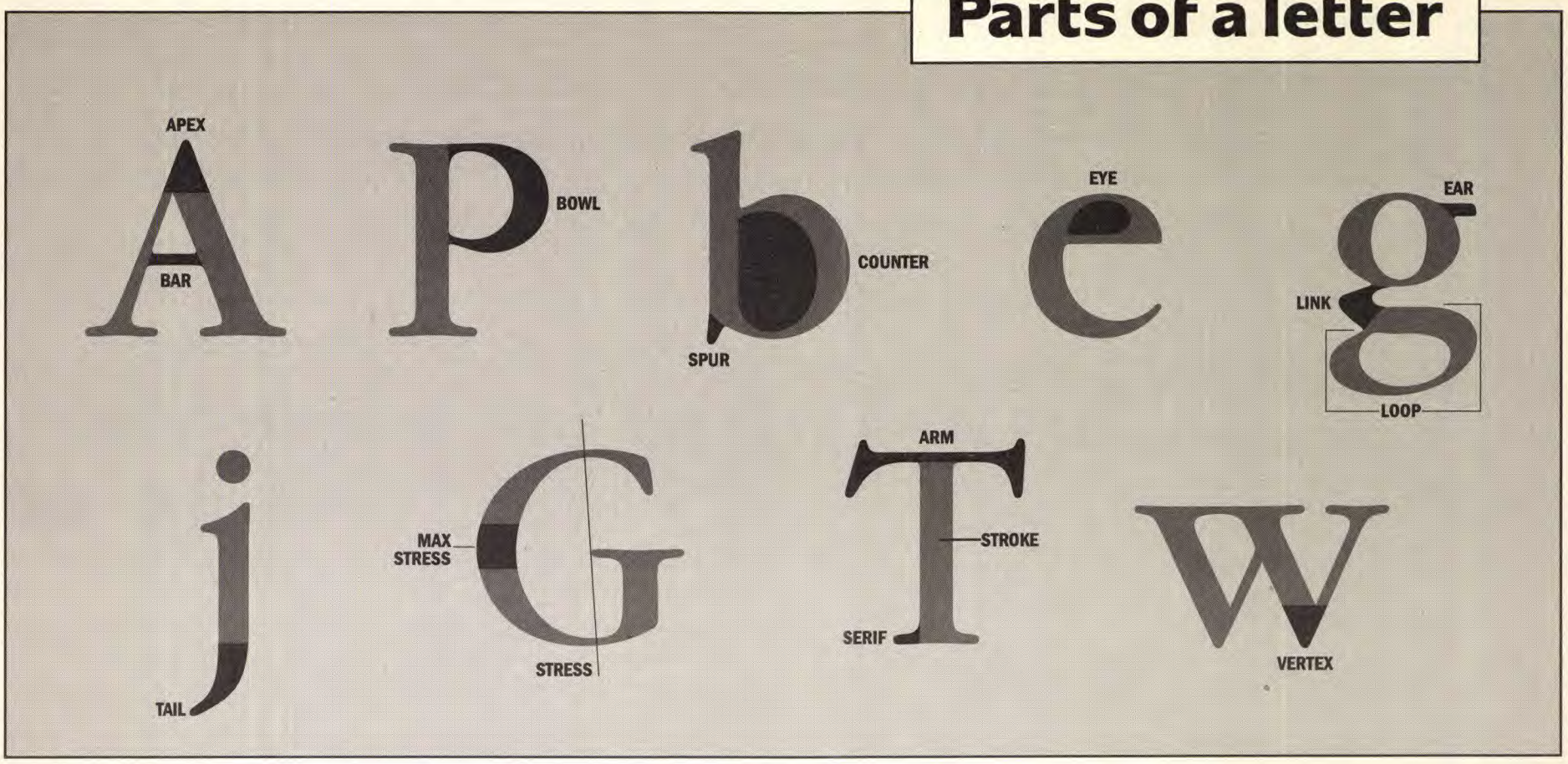
JAN TSCHICHOLD,
Die Neue Typographie, 1928

For me this still remains true today.
So much of what we see today is confusing, lacks focus and integrity.
There is far too much visual noise in design.
Good design is about the presentation of information in its purest form. Sans serif fulfills this ideal.

DAVID QUAY

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Parts of a letter



ITC Officina Sans™ ▲●

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aA Book · aA Book Italic · aA Bold · aA Bold Italic

ITC Panache®

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ITC Quay Sans™

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ITC Stone Sans® and Phonetic ●

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▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS 𝔽 FONTEK COLLECTION

Display

Eye-catching, page-popping and thought provoking, display faces contain letterforms that are designed to be viewed at large settings (generally above 24 point), and often feature alternate characters for logo design, advertising work and other special treatments.

Aachen™

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Type gives body and voice to silent thoughts

aA Medium aA Bold

Academy™, Engraved

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Type gives body and voice to silent thoughts

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ITC Airstream™

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Type gives body and voice to silent thoughts

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ITC Aki Lines®

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TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

Algerian Condensed

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TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Ambrose™

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TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

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ITC American Typewriter® Outline ●

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Type gives body and voice to silent thoughts

aA

ITC Anna® ▲

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TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

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Aquinas™

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Type gives body and voice to silent thoughts

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Aquitaine™ Initials

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TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

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Aristocrat™

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Type gives body and voice to silent thoughts

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Arriba™

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Type gives body and voice to silent thoughts

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▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Arriba-Arriba™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(“.;:,*”?!$£)ÆŒæœ&ﬁﬂﬃﬄﬆﬅﬂﬁﬀﬃﬄﬆﬅﬂﬁﬀﬃﬄﬆﬅﬂﬁﬀ

Banner™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[bhklrQ]

F

Type gives body and voice to silent thoughts

aA

ITC Bauhaus®

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fiflßåçèíñöû}[]

•

Type gives body and voice to silent thoughts

aA Heavy

aA Heavy Outline

Becka™ Script

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

F

Type gives body and voice to silent thoughts

aA

ITC Beesknees®

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&ÅÇÈÍÑÖÛ}[]

▲

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

AA

Belwe™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

F

Type gives body and voice to silent thoughts

aA Mono

aA Mono Italic

Bendigo™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£)ÆŒæœ&ffffiflffltßåçèíñöû[c de gikm n o qrs tt vyyz KLQRYZ thtt]

F

Type gives body and voice to silent thoughts

aA

Bergell™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)æœ&fiflßåçèíñöû[ar]

F

Type gives body and voice to silent thoughts

aA

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

ITC Bernase Roman®

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£){ÆŒæœ&ßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA

Bertie™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ﬁﬂßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

Bertram™

F

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒ&[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Bible™ Script & Flourishes

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£)ÆŒæœ&&ﬁﬂßåçèíñöû[bde-vgJkklrt-twy AABCDEFGLMMNPQRRSVWY]ThctofSth

Type gives body and voice to silent thoughts

aA

Bickley™ Script

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)æœ&ﬁﬂßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

Bitmax™

F

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒ&[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

ITC Blackadder™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&ﬀﬁﬂßåçèíñöû}[e-g Jk pr tx yz bb dd Sh th]

Type gives body and voice to silent thoughts

aA

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Blackmoor™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ﬁﬂßåçèíñöû[Th]

Type gives body and voice to silent thoughts

aA

ITC Blaze™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&ﬁﬂßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA

Bluntz™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890〈".;:,*"?!$£〉ÆŒ&[◈ ⌘ ⌚]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

ITC Bodoni Brush™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&ﬁﬂßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA

ITC Bodoni™ Seventy-Two ●

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*†‡"?!$£){ÆŒæœ&ﬁﬂßåçèíñöû}[1234567890ABCDEFGHIJKLMNOPQRSTUVWXYZ]*ABCDEF*

Type gives body and voice to silent thoughts

aA Book · *aA* Book Italic · *aA* Book Italic Swash · aA Bold · *aA* Bold Italic · *aA* Bold Italic Swash

Boink™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."?!$£)ÆŒ&[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

ITC Bolt Bold®

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."?!$£)ÆŒæœ&ßåçèíñöû

Type gives body and voice to silent thoughts

aA

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS 𝔽 FONTEK COLLECTION

ITC Bookman®

•

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*†”?!$£){ÆŒæœ&ßåçèíñöû}[ABCDEFGHIJKL]

Type gives body and voice to silent thoughts

aA Contour aA Outline with Swash

Bordeaux™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,’”?!$£)ÆŒæœ&fiffflffßåçèíñöû[ch ct sh st]

Type gives body and voice to silent thoughts

aA Roman aA Italic aA Roman Bold aA Script aA Display

ITC Bradley Hand™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*†‡”?!$£){ÆŒæœ&fiflßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA Regular aA Bold

Brighton™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒæœ&fiflßåçèíñöû[KLRkt]

Type gives body and voice to silent thoughts

aA Light aA Medium aA Bold

Bronx™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)æœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

Burlington™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

ITC Busorama®

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*†”?!$£){ÆŒ&ßÅÇÈÍÑÖÛ}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

AA Light AA Medium AA Bold

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Buzzer Three™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒ&&[CGQSU4]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

F

Cabaret™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."."."."."."?!$£)ÆŒæœ&ﬁﬂßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

F

Cabarga Cursiva™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."."."."."?!$£)æœ&ﬁﬂßåçèíñöû[hmnsz]

Type gives body and voice to silent thoughts

aA

F

Campaign™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."."."."."?!$£)ÆŒ&[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

F

Cancellaresca™ Script

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."."."."."?!$£)æœ&ﬁﬂßåçèíñöû[q]

Type gives body and voice to silent thoughts

aA

F

ITC Caribbean™

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."."."."."†‡"?!$£){ÆŒæœ&ﬁﬂßßåçèíñöû}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

AA

F

Carlton™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."."."."."?!$£)ÆŒæœ&ﬁﬂßåçèíñöû[AJDJT]

Type gives body and voice to silent thoughts

aA

F

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Carumba™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[EIIMPVXZ35890☼☼☽]

Type gives body and voice to silent thoughts

aA

Carumba Hot Caps™

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒÆŒ&ÅÇÈÍÑÖÛ[EITPRSSSUZ135980]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

AA

Caslon 540 Italic & Swashes

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890(".;:,"?!$£)*
ÆŒæœ&fiflgy$ßßståçèiñöûleffkwzABCCDEFFGHHIJKKLMNOPQRSTTUVWXYZ]

Type gives body and voice to silent thoughts

aAA

Caxton™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&&ff ffi fi ffl fl ßåçèíñöû[Th]

Type gives body and voice to silent thoughts

aA *aA* aA **aA**

Roman Light · Light Italic · Roman Book · Roman Bold

ITC Century® Handtooled ●

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fiflßåçèíñöû}[1234567890]

Type gives body and voice to silent thoughts

aA *aA*

Bold · Bold Italic

Challenge™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,"?!$£)ÆŒæœ&fiflßåçèíñöû[ceos]*

Type gives body and voice to silent thoughts

aA aA

Bold · Extra Bold

Champers™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS 𝔽 FONTEK COLLECTION

ITC Cheltenham®

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*†”?!$£){ÆŒæœ&ßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA Contour aA Outline aA Outline Shadow

ITC Cheltenham® Handtooled

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*†‡”?!$£){ÆŒæœ&fiflßåçèíñöû}[1234567890]

Type gives body and voice to silent thoughts

aA Bold *aA* Bold Italic

Chiller™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒæœ&fiflßåçèíñöû

F

Type gives body and voice to silent thoughts

aA

Chipper™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(“.;:,*”?!$£)ÆŒæœ&fiflßåçèíñöû[affftgkllstt]

F

Type gives body and voice to silent thoughts

aA

Choc

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒæœ&fiflßåçèíñöû[]

F

Type gives body and voice to silent thoughts

aA

Chromium™ One

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒ&[]

F

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Citation™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒ&[]

F

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Claude™ Sans

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[ekmvsABCDEFFGHKMNPQRTU]asctfrgyisllntsptaus

Type gives body and voice to silent thoughts

aA Regular aA Italic aA Bold Italic

ITC Clearface®

•

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."*†"?!$£){ÆŒæœ&ßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA Contour aA Outline aA Outline Shadow

Commercial Script

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

Compacta™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA Regular aA Italic aA Bold

ITC/LSC Condensed®

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."*"?!$£){ÆŒæœ&ßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA Roman aA Italic

Coptek™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."*"?!$£)æœ&fiflßåçèíñöû[szSA]

Type gives body and voice to silent thoughts

aA

Corinthian™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA Light aA Medium aA Bold aA Bold Condensed

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Crillee™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ﬁﬂßåçèíñöû[]

F

Type gives body and voice to silent thoughts

aA Italic · aA Italic Inline Shadow · aA Bold Italic · aA Extra Bold Italic

Cult™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ﬁﬂßåçèíñöû[abgn]

F

Type gives body and voice to silent thoughts

aA

Dancin'™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£)ÆŒæœ&ﬁﬂßåçèíñöû[acdegiloruyABEFHLNOTU]

F

Type gives body and voice to silent thoughts

aA

Data 70™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890["."."."*"?!$£]ÆŒæœ&ﬁﬂßåçèíñöû[]

F

Type gives body and voice to silent thoughts

aA

Demian™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."*"?!$£)ÆŒæœ&ﬁﬂßåçèíñöû[]

F

Type gives body and voice to silent thoughts

aA Regular · aA Bold

ITC Didi®

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."*"?!$£){ÆŒæœ&ßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA

ITC Digital Woodcuts™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."*†‡"?!$£){ÆŒ&}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A Open · A Black

Digitek™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ffflßåçèíñöü[]

Type gives body and voice to silent thoughts

aA

ITC Dinitials™

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890?
ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890?

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

Positive Negative

Dolmen™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."&:,*"?!$£)ÆŒæœ&ffflßåçèíñöû[R]

Type gives body and voice to silent thoughts

aA

Dynamo Shadow

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."&:,*"?!$£)ÆŒæœ&ffflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

Edwardian™ Medium

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."&:,*"?!$£)ÆŒæœ&ffflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

ITC Edwardian Script™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
("."&:,*†‡"?!$£)ÆŒæœ&ßåçèíñöûpbdq[ABCDEFGHIJKLMNOPQRSTUVWXYZ]

Type gives body and voice to silent thoughts

aA Regular aA Bold

ITC Ellipse™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."&:,*†‡"?!$£){ÆŒæœ&ffflßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA Roman aA Italic aA Bold aA Bold Italic

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Emphasis™

F

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("..:,*"?!$£)ÆŒ&[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Enviro™

F

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("..:,*"?!$£)ÆŒ&[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Epokha™

F

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("..:,*"?!$£)ÆŒ&[CEGILNSY1]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Equinox™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("..:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[abcdefghpqstuy3ABEGKLPRYZ35]

Type gives body and voice to silent thoughts

aA

ITC Eras®

●

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("..:,*†‡"?!$£){ÆŒæœ&fiflßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA aA aA

Ultra Contour Outline

Etruscan™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("..:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[acirFHHMNW]

Type gives body and voice to silent thoughts

aA

Faithful Fly™

F

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("..:,*"?!$£)ÆŒ&[ ]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

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▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

ITC Farmhaus™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.:;,*†‡”?!$£){ÆŒæœ&fififlßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA Normal aA Not So Normal

Fashion™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.:;,*”?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA Compressed aA Engraved

ITC Fat Face®

▲

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.:;,*”?!$£)ÆŒæœ&ßåçèíñöû

Type gives body and voice to silent thoughts

aA

Fine Hand™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(“.:;,*”?!$£)æœ&&ffffiflßåçèíñöû[ABCDEFGHIJKLMNOPQRSTUVWXYZdekggirtvwctofstTh]

Type gives body and voice to silent thoughts

aA

ITC Firenze®

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.:;,*”?!$£){ÆŒæœ&ßåçèíñöû}

Type gives body and voice to silent thoughts

aA

Flamenco Inline™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.:;,*”?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

Flamme™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.:;,*”?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Flight™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒæœ&fiflßåçèíñöû[acdilllory[LT]

F

Type gives body and voice to silent thoughts

aA

Fling™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(“.;:,*”?!$£)ÆŒæœ&fiflßåçèíñöû[a3de~efgghd³kk[r~rst~wxyy³AGLMNQSUVWY3]

F

Type gives body and voice to silent thoughts

aA

ITC Flora®

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒæœ&ßåçèíñöû

▲

Type gives body and voice to silent thoughts

aA Medium **aA** Bold

Follies™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒ&[N]

F

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

ITC Fontoon™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*†‡”?!$£){ÆŒæœ&fiflßåçèíñöû}[]

●

Type gives body and voice to silent thoughts

aA

Forest™ Shaded

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒæœ&ffiflßåçèíñöû[]

F

Type gives body and voice to silent thoughts

aA

Frances™ Uncial

abcdefghijklmnopqrstuvwxyz1234567890
(“.;:,*”?!$£)æœ&fifjflftß[ghikLLLrytt]

F

type gives body and voice to silent thoughts

a

Frankfurter™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

aA Medium · A Normal · A Highlight · A Inline

ITC Franklin Gothic®

•

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£){ÆŒæœ&ßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA Contour · aA Outline · aA Outline Shadow

Freestyle™ Script

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[adeehiklmmnorssuxftfronorqurrR]

Type gives body and voice to silent thoughts

aA Regular · aA Bold

ITC Garamond® Handtooled

•

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fiflßåçèíñöû}[1234567890]

Type gives body and voice to silent thoughts

aA Bold · aA Bold Italic

Gigi™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[gaNQ]

Type gives body and voice to silent thoughts

aA

Gill Display Compressed

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[bqd]

Type gives body and voice to silent thoughts

aA

The shapes of letters do not derive their beauty from any sensual or sentimental reminiscences. No one can say that the O's roundness appeals to us only because it is like that of an apple or of a girl's breast or of the full moon. Letters are things, not pictures of things.

ERIC GILL, Autobiography, *Jonathan Cape, London, 1940*

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Gill Kayo Condensed

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ﬁﬂßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

Gillies Gothic Extra Bold Shaded

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)æœ&ﬁﬂßåçèíñöû[Th]

Type gives body and voice to silent thoughts

aA

Glastonbury™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)æœ&ﬁﬂßåçèíñöû[ſſ

ITC Golden Cockerel™ Initials & Ornaments •

ABCDEFGHIJKLMNOPQRSTUVWXYZ

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

ITC Gorilla®

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

Gravura™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ﬁﬂßåçèíñöû/Thdpq£RZ/©

Type gives body and voice to silent thoughts

aA

Green™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœGﬁﬂßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Greyton™ Script

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£)æœ&fiflßåçèíñöû[efghklmnrstuvwyyMNVW]

Type gives body and voice to silent thoughts

aA

ITC Grimshaw Hand™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fiflßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA

ITC Grizzly®

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ßåçèíñöû

Type gives body and voice to silent thoughts

aA

ITC Grouch®

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fiflßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA

Hadfield™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

Hand Drawn

F

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒ&[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Harlow™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)æœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA Regular aA Solid

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Harvey™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒ&[EFHNUY79]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Hazel™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."?!$£)ÆŒ&[ ]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Heliotype™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ffflßåçèíñöû[gnwxyaegNUWXY]

Type gives body and voice to silent thoughts

aA

Helvetica Condensed

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA Medium **aA** Bold

Highlight™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

Hollyweird™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[ ]

Type gives body and voice to silent thoughts

aA

ITC Honda®

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ßåçèíñöû

Type gives body and voice to silent thoughts

aA

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Ignatius™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

Impakt™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890["."."*"?!$£]ÆŒæœ&fiflßåçèíñöû[25]

Type gives body and voice to silent thoughts

aA

Indy™ Italic

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,"?!$£)ÆŒæœ&fiflßåçèíñöû[abcefiijklmoprssuvwxzEHYVWYffffiolorquttve]*

Type gives body and voice to silent thoughts

aA

Informal™ Roman

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,"?!$£)ÆŒæœ&fiflßåçèíñöû[]*

Type gives body and voice to silent thoughts

aA

Inscription™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,"?!$£)ÆŒæœ&fiflßåçèíñöû[r]*

Type gives body and voice to silent thoughts

aA

Iris

F

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒ&[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

ITC Isadora®

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,"?!$£)ÆŒæœ&ßåçèíñöû*

Type gives body and voice to silent thoughts

aA Regular *aA* Bold

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Isis™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890{".;:,*"?!$£}ÆŒ&[ ]

F

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

ITC Jaft™

abcdefghijklmnopqrstuvwXyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."*†‡"?!$£){ÆŒæœ&fifl ßåçèíñöû}[acdehnorstAKV]

F

Type gives body and voice to silent thoughts

aA

ITC Jambalaya™

abcdefghijklmnopqrstuvwXyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."*†‡"?!$£){ÆŒæœ&fifl ßåçèíñöû}[aenotwMVYZTh]

F

Type gives body and voice to silent thoughts

aA aA
Regular Too

Jazz™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."*"?!$£)ÆŒæœ&fifl ßåçèíñöû[]

F

Type gives body and voice to silent thoughts

aA

John Handy™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."*"?!$£)ÆŒæœ&fifl ßåçèíñöû[]

F

Type gives body and voice to silent thoughts

aA

Jokerman™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
("."."*"?!$£)ÆŒæœ&fifl ßåçèíñöû[abcdklooqrswBLT]

F

Type gives body and voice to silent thoughts

aA

ITC Juice™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."*†‡"?!$£){ÆŒæœ&fifl ßåçèíñöû}[gj]

Type gives body and voice to silent thoughts

aA

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

ITC Kabel®

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“‘.;:,*†’”?!$£){ÆŒæœ&ßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA aA aA
Ultra Contour Outline

Kanban™

F

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒ&[APRU]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Katfish™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(“.;:,*”?!$£)ÆŒæœ&ffffiflfßåçèíñöû[abcdeeggijklmoqrrrssstuvwxyyzzyFiTh]

Type gives body and voice to silent thoughts

aA

ITC Kick™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*†‡”?!$£){ÆŒæœ&fiflßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA

Klee™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒæœ&ffflßåçèíñöû[abd]

Type gives body and voice to silent thoughts

aA

ITC Klepto™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*†‡”?!$£){ÆŒæœ&ffffiflffiflßåçèíñöû}[tittttiTh]

Type gives body and voice to silent thoughts

aA

ITC Korinna® Bold Outline

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*†‡”?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

ITC Kristen™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fiflßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA aA
Normal Not So Normal

La Bamba™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[ABCDEFGHIJKLMNOPQRSTUVWXYZ]

F

Type gives body and voice to silent thoughts

aA

Lambada™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[DT]©®

F

Type gives body and voice to silent thoughts

aA

Laser™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[fjx]

F

Type gives body and voice to silent thoughts

aA aA
Regular Chrome

Latino™ Elongated

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

F

Type gives body and voice to silent thoughts

aA

Laura™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

F

Type gives body and voice to silent thoughts

aA

LCD™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒ&[]

F

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Le Griffe™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890(".;:,*"?!$£)
æœ&fiflßåçèíñöû[abdefgghijklmnpqrstuvwxyzABDFGJKMNPQRST]

Type gives body and voice to silent thoughts

aA

Lexikos™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

Lightnin'™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[rsw]

Type gives body and voice to silent thoughts

aA

Limehouse™ Script

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[kvw]

Type gives body and voice to silent thoughts

aA

Lino Cut™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

Locarno

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA Light aA Italic

ITC Machine®

▲

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒ&ßÅÇÈÍÑÖÛ[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A Regular **A** Bold

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

ITC Rennie Mackintosh™

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("..:,*†‡"?!$£){ÆŒÆŒ&ffflssÅÇÈÍÑÖÛ}[ÅAOPRRSSOOEAITLALELLTHTTATOTBFORTHE]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

AA Light AA Bold

Malibu™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("..:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

ITC Malstock™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("..:,*†‡"?!$£]{ÆŒæœ&ffflßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA

ITC/LSC Manhattan®

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("..:,*""?!$£){ÆŒæœ&ßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA

Marguerita™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("..:,*"?!$£)æœ&fiflßåçèíñöû[ŒGbdhikgsyetfstthTh]—©®

Type gives body and voice to silent thoughts

aA

Mastercard™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890[".:;,*†‡"?!$£]{ÆŒæœ&ffflßåçèíñöû}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

Aa

ITC Matisse™

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("..:,*†‡"?!$£)(ÆŒæœffflßÅÇÈÍÑÖÛ)[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

AA

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS 𝔽 FONTEK COLLECTION

Mekanik™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[FlmEEFJLTZ]

Type gives body and voice to silent thoughts

aA Regular aA Italic

ITC Milano®

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."*"?!$£){ÆŒæœ&ßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA

Milano™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

ITC Minska™

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fiflßåçèíñöû}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

Light Medium Bold

Mistral™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[esqufflonstth]

Type gives body and voice to silent thoughts

aA

ITC Mithras™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fiflßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA

Mo' Funky Fresh™

F

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890(".;:,*"?!$£)
ÆŒE[ABCDEFGHIJKLMNOPQRSTUVWXYZ4]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

ITC Mona Lisa®

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fifl ßåçèíñöû}[1234567890]

Type gives body and voice to silent thoughts

aA Recut aA Solid

Montage™

F

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."*"?!$£)ÆŒ&[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

ITC Motter Corpus™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fifl ßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA Bold aA Condensed Bold

Neo Neo™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fifl ßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

ITC Neon®

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒ&ßÅÇÈÍÑÖÛ

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Oberon™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ffffiflßåçèíñöû[bdhkloruvwxyzth]

Type gives body and voice to silent thoughts

aA

Odessa™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fifl ßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Old English™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

F

Type gives body and voice to silent thoughts

aA

One Stroke™ Script

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

F

Type gives body and voice to silent thoughts

aA Regular aA Bold aA Shaded

Orange™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

F

Type gives body and voice to silent thoughts

aA

ITC Orbon™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fiflßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA Light aA Regular aA Bold aA Black

Orlando™

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890(".;:,*"?!$£)
ÆŒ&[ABCDEFGHIJKLMNOPQRSTUVWXYZ]

F

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

ITC Ozwald®

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQ
RSTUVWXYZ1234567890("."."?!)(ÆŒæœ&ßåçèíñöû)

Type gives body and voice to silent thoughts

aA

Pablo™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[aeneijlmprsttty]

F

Type gives body and voice to silent thoughts

aA

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Papyrus™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890(".;:,*"?!$£)
ÆŒæœ&fiflßåçèíñöû[AABBCCDEEFGHIJKKLMNOPPQQRRSTUVWXYZZ]

Type gives body and voice to silent thoughts

aA

Party™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".:;,*"?!$£)ÆŒæœ&fiflßåçèíñöû[acdegijklmnpqsttwyzA]

Type gives body and voice to silent thoughts

aA

Pendry™ Script

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[gorysst]

Type gives body and voice to silent thoughts

aA

Pink™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[ijrtGOS123456789]

Type gives body and voice to silent thoughts

aA

ITC Pioneer®

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."?!$£)ÆŒæœ&ßåçèíñöû

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Plaza™

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890(".:;,*"?!$£)ÆŒæ
[AABBCCDDEEFFGHHIIJJKKLMMNNOPPQQRRSTUUVVWXXYYZ]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Pleasure™ Bold Shaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".:;,*"?!$£)ÆŒ&[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Pneuma™

F

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒ&[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Prague™

F

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒ&[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Premier™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[eswAKRSW]

Type gives body and voice to silent thoughts

aA Lightline

A Shaded

Princetown™

F

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒ&[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Pristina™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ffffiflßåçèíñöû[ðiTh]

Type gives body and voice to silent thoughts

aA

Pritchard™

F

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒ&[]

Type gives body and voice to silent thoughts

A Regular

aA Line Out

Pump™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA Regular

aA Demi Bold

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Quadrus™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒ&[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Quixley™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

Rage™ Italic

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)æœ&fiflßåçèíñöû(adiotvwSTJ]

Type gives body and voice to silent thoughts

aA

Ragtime™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒ&[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Rapier™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)æœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

Refracta™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒ&[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Regatta™ Condensed

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒæœ&fiflßåçèíñöû[A]

Type gives body and voice to silent thoughts

aA

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS 𝔽 FONTEK COLLECTION

Retail™ Script

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&ffßàçèíñöû[]

Type gives body and voice to silent thoughts

aA

Retro™

F

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
["."."."."*"?!$£]ÆŒ&[CEFGJKLMMNNOOQQR/STUVWWXXYZ3347]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A Bold A Bold Condensed

Riva™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fifl ßàçèíñöû[Thosft]

Type gives body and voice to silent thoughts

aA

Robotik™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890["."."."*"?!$£]ÆŒæœ&ffßàçèíñöû[gjksuwxyAJKMMNNSUWXY]

Type gives body and voice to silent thoughts

aA Regular aA Italic

Romic™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."."*"?!$£)ÆŒæœ&fifl ßàçèíñöû[T]

Type gives body and voice to silent thoughts

aA Light aA Light Italic

ITC Ronda®

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."."*†"?!$£)ÆŒœœ&ßàçèíñöû

Type gives body and voice to silent thoughts

aA Light aA Regular aA Bold

Roquette™

F

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."."."*"?!$£)ÆŒ&[ ]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[HKadlqs]

Ru'ach™ F

Type gives body and voice to silent thoughts

aA

THE EVER-CHANGING, fast-moving world of fashion provokes the need for a continuous flow of new display typefaces. Creating these demands a sensitivity to anticipate and respond immediately to the very latest trends. Whatever the required mood or effect, today it is vital that the type harmonizes perfectly with the whole, ideally to the point where it looks as though it has been custom tailored for the piece. COLIN BRIGNALL

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒ&[]

Rubber Stamp™ F

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[ωABKW]

Rundfunk™ F

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)æœ&fiflßåçèíñöû[aobhbcdefhiklmnopprsstuvwxyzIJex St]

Santa Fe™ F

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)æœ&fiflßåçèíñöû[]

Savoye™ F

Type gives body and voice to silent thoughts

aA

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[aegkqWY7]⬡☆✓⇨

Scratch™ F

Type gives body and voice to silent thoughts

aA

Scriba™

F

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.:;,*”?!$£)ÆŒ&()

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Scriptease™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.:;,*”?!$£)ÆŒæœ&fiflßåçèíñöû//

Type gives body and voice to silent thoughts

aA

Scriptek™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.:;,*”?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA Regular aA Italic

Scruff™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890¤(“.:;,*”?!$£)ÆŒæœ&fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

ITC Serengetti™

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.:;,*†‡”?!$£){ÆŒæœ&fiflssÅÇÈÍÑÖÛ}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

AA

ITC Serif Gothic®

●

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.:;,*†‡”?!$£){ÆŒæœ&fiflßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA Black aA Bold Outline

Shaman™

F

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(“.:;,*”?!$£)ÆŒ&[iTH]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Shatter™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒæœ&fiflßåçèíñöû[]

F

Type gives body and voice to silent thoughts

aA

Sinaloa™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒ&[]

F

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Skid Row™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒ&[]

F

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

ITC Skylark™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*†‡”?!$£){ÆŒæœ&fiflßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA

Slipstream™

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒ&[]

F

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Smack™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒæœ&fiflßåçèíñöû[]

F

Type gives body and voice to silent thoughts

aA

Smudger™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(“.;:,*”?!$£)ÆŒæœ&ffiflßåçèíñöû[deghkprsxz#BDEFGHNORTUWXY]

F

Type gives body and voice to silent thoughts

aA

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

ITC Snap™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*†‡”?!$£){ÆŒæœ&fiflßåçèíñöû}[✠✟✡✠〰✠✠✡☺✠]

Type gives body and voice to silent thoughts

aA

ITC Spirit™

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*†‡”?!$£){ÆŒæœ&ffflssÅçèíñöû}[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

AA

Spooky™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(“.;:,*”?!$£)ÆŒæœ&fiflßåçèíñöû[☾✠✠✠

ITC Stylus™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*†‡”?!$£){ÆŒæœ&fiflßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA Regular aA Bold

ITC/L&C Stymie Hairline®

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*†”?!$£){ÆŒ œ œ&ßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA

Superstar™

F

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒ&[]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

Synchro™

F

ABCDEFGHIJKLMNOPQRSTUVWXYZABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒ&[ACDGOQWYS69]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

Regular Reversed

Tag™

F

ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(“.;:,*”?!$£)ÆŒ&[ABCDEFHIJLMOPQRSTUVWYZ234567890]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

Tannhäuser™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒæœ&fiflßåçèíñöû[dr]

Type gives body and voice to silent thoughts

aA

Teknik™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(“.;:,*”?!$£)ÆŒæœ&fiflßåçèíñöû[dguxAUUWX]

Type gives body and voice to silent thoughts

aA

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Telegram™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ+fiflßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

ITC Tempus™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*†‡"?!$£){ÆŒæœ&fiflßåçèíñöû}[ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890]

Type gives body and voice to silent thoughts

aA Regular aA Italic

ITC Tempus Sans™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*†‡"?!$£){ÆŒæœ&fiflßåçèíñöû}[ABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890]

Type gives body and voice to silent thoughts

aA Regular aA Italic

Tiger Rag™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[abcdefghijklopqrtuwAGICKLMNOPRSTTUVWY]

Type gives body and voice to silent thoughts

aA

Tiranti™ Solid

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)æœ&fiflßåçèíñöû[bdde-ghhkklpqrrrrsychtffffklllndshsttt&LTh]

Type gives body and voice to silent thoughts

aA

ITC Tom's Roman®

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†"?!$£){ÆŒæœ&ßåçèíñöû}

Type gives body and voice to silent thoughts

aA

Trackpad™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[ ]

Type gives body and voice to silent thoughts

aA

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Tropica™ Script

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,"?!$£)æœ&fiflßåçèíñöû[abcrsxcrergrtrts]

F

Type gives body and voice to silent thoughts

aA

ITC True Grit™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fiflßåçèíñöû}[]

Type gives body and voice to silent thoughts

aA

Twang™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£)ÆŒæœ+fiflßåçèíñöû[acegznoopstaABCDEFGHIJKLMNOPQRSTUVWXYZ]

F

Type gives body and voice to silent thoughts

aA

Ulysses™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[ls]

F

Type gives body and voice to silent thoughts

aA

University™ Roman

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ1234567890
(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[aaadfghjklmnpqrstuvwxzAFGHJKMNPRSTUVWXY]

F

Type gives body and voice to silent thoughts

aA Roman aA Roman Italic aA Roman Bold

ITC Uptight Regular®

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$&)ÆŒæœ&ßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

Van Dijk™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fiflßåçèíñöû[]

F

Type gives body and voice to silent thoughts

aA Regular aA Bold

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Varga™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fifißåçèíñöû[]

Type gives body and voice to silent thoughts

aA

Vegas™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)æœ&fifißåçèíñöû[m]

Type gives body and voice to silent thoughts

aA

ITC Verkehr™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fifißåçèíñöû}[]

Type gives body and voice to silent thoughts

aA

Vermont™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fifißåçèíñöû[atg]

Type gives body and voice to silent thoughts

aA

Victorian™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒæœ&fifißåçèíñöû[mnsh]

Type gives body and voice to silent thoughts

aA aA

Regular Inline Shaded

Vienna™ Extended

F

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*"?!$£)ÆŒ&[J]

TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

A

ITC Viner Hand™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890(".;:,*†‡"?!$£){ÆŒæœ&fifißåçèíñöû}[]

Type gives body and voice to silent thoughts

aA

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

ITC Vinyl™

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."::,*†‡"?!$£){ÆŒæœ&ﬁﬂßåçèíñöû}()

Type gives body and voice to silent thoughts

aA Black · aA Outline · aA Sawtooth Black · aA Sawtooth Outline

Vivaldi™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."::,*"?!$£)ÆŒæœ&ﬁﬂßåçèíñöû[dghzHNOW]

Type gives body and voice to silent thoughts

aA

Wade™ Sans Light

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."::,*"?!$£)ÆŒæœ&ﬁﬂßåçèíñöû[R]

Type gives body and voice to silent thoughts

aA

Wanted™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."::,*"?!$£)ÆŒæœ&ﬁﬂßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

Waterloo™ Bold

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."::,*"?!$£)ÆŒæœ&ﬁﬂßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

Westwood™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890("."::,*"?!$£)ÆŒæœ&ﬁﬂßåçèíñöû[]

Type gives body and voice to silent thoughts

aA

Wild Thing™

F

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ
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Type gives body and voice to silent thoughts

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▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Willow™

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TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

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ITC Wisteria™

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Type gives body and voice to silent thoughts

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Xylo™

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Type gives body and voice to silent thoughts

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Young Baroque™

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Type gives body and voice to silent thoughts

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Zaragoza™

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Type gives body and voice to silent thoughts

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Zennor™

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Type gives body and voice to silent thoughts

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Zinjaro™

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TYPE GIVES BODY AND VOICE TO SILENT THOUGHTS

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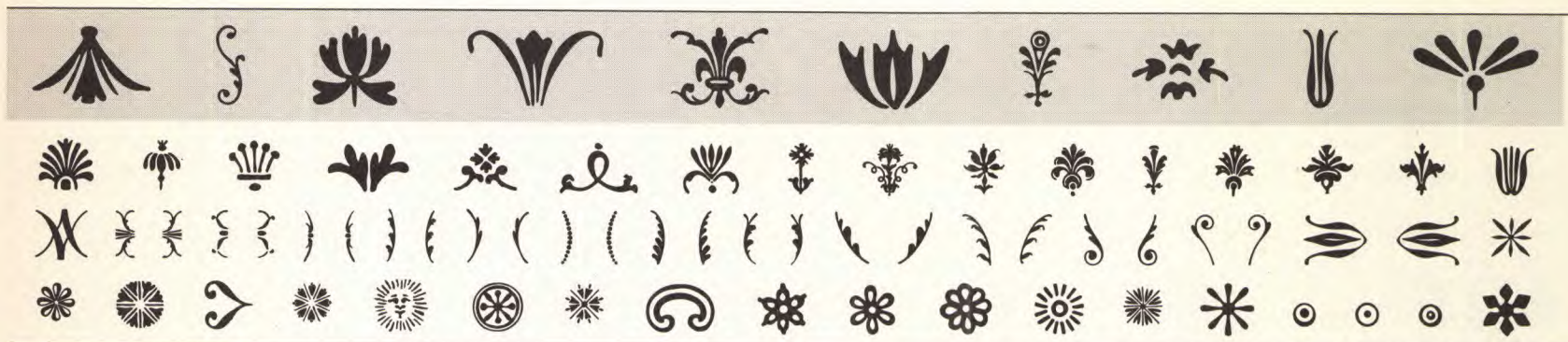
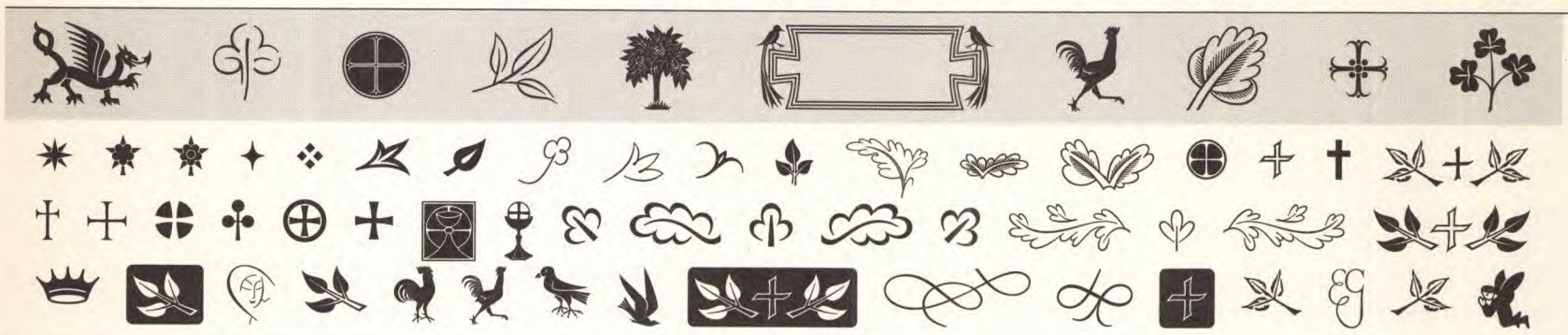
▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Ornaments & Illustration Fonts

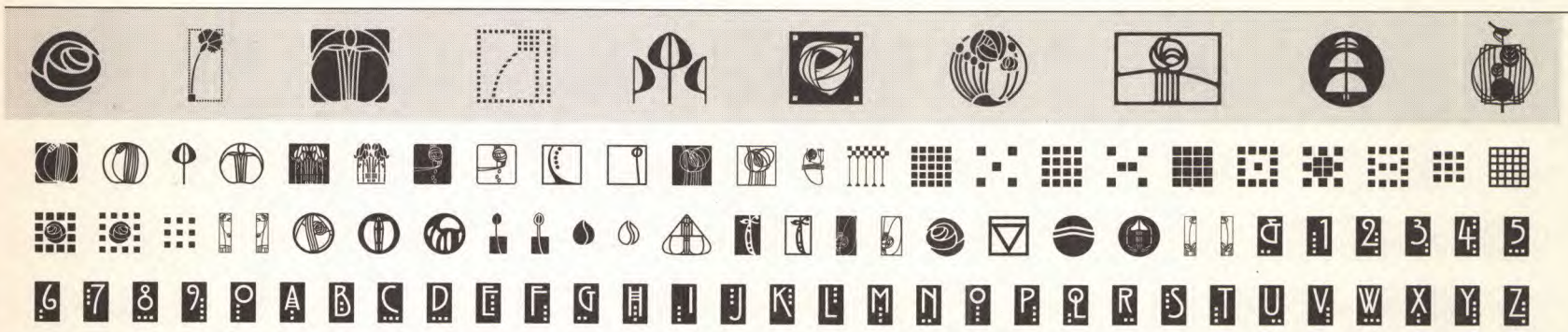
With modern font formats, vector outlines, including illustrations and ornaments, can be made into fonts. Ornaments and illustration fonts can be used to add typographic embellishments and digital artwork to text settings with the stroke of a key.



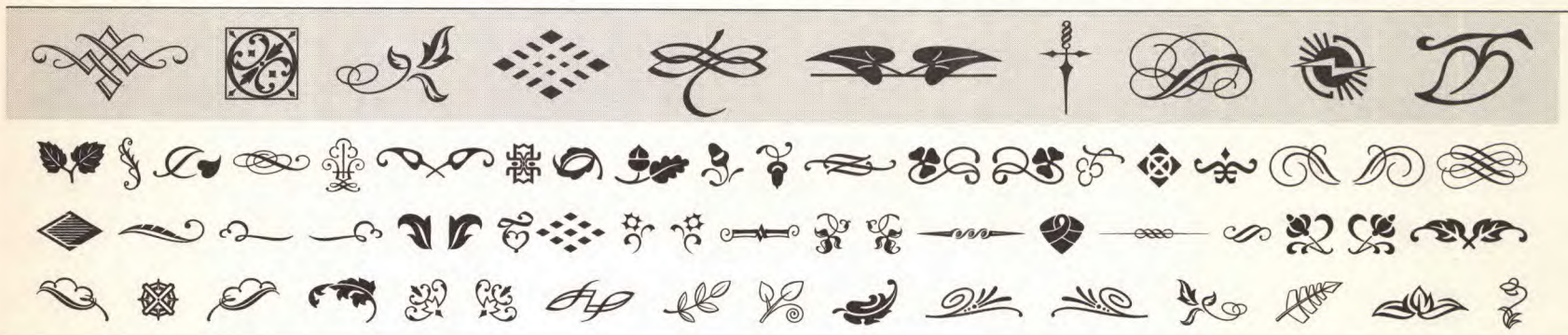
ITC Bodoni Ornaments™ •



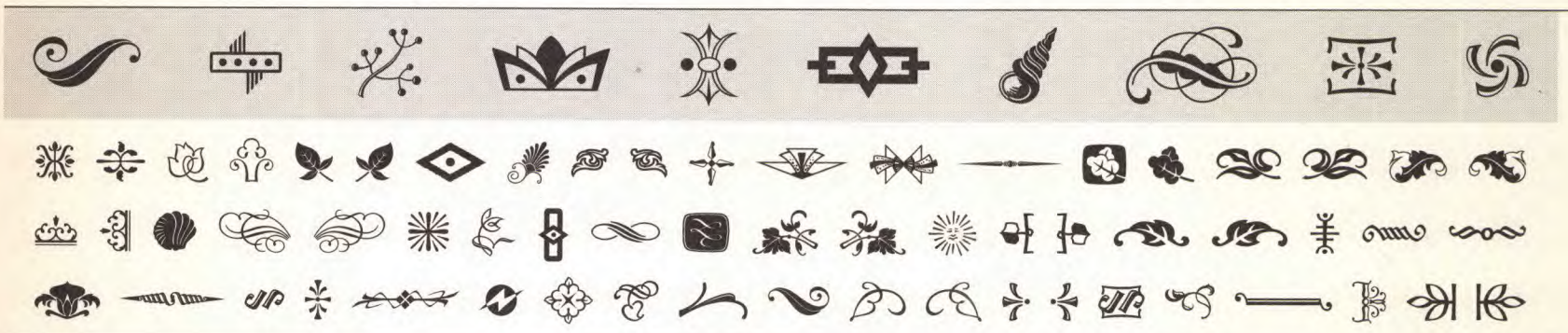
ITC Golden Cockerel™ Ornaments •



ITC Rennie Mackintosh™ Ornaments • F



Type Embellishments One F



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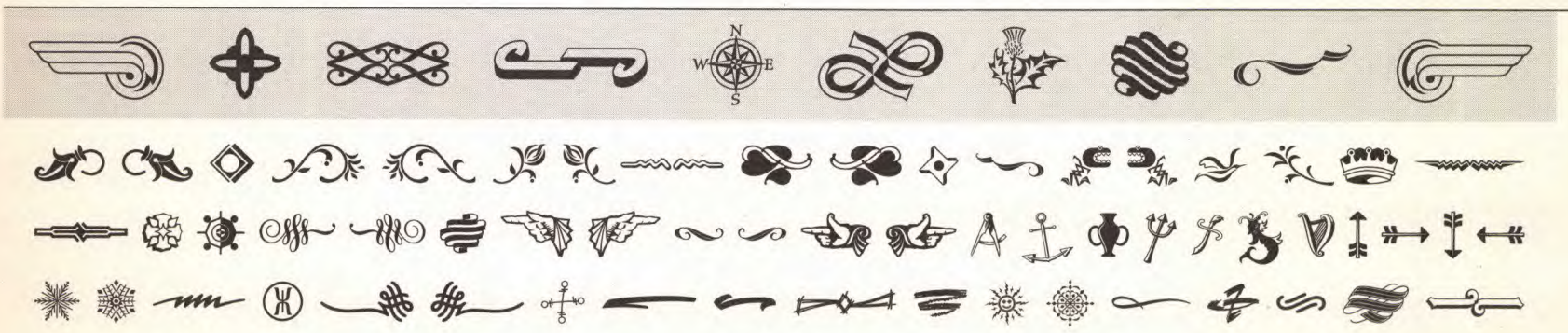
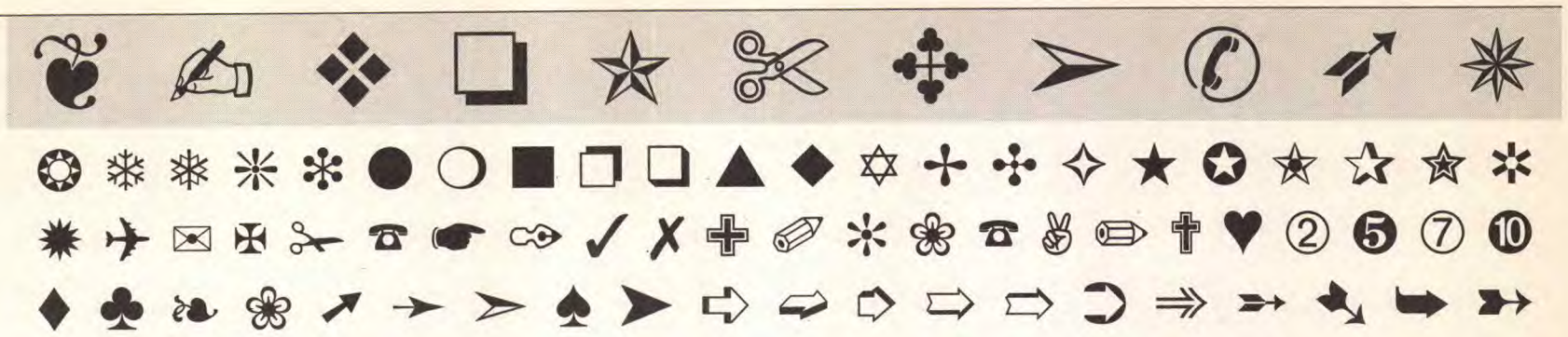


Type Embellishments Three F

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

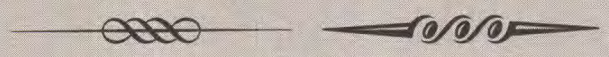
ITC Zapf Dingbats®



ORNAMENT TERMS

Cartouche
Technically any oval or oblong figure, generally with space inside for a name or letters. From the Egyptian practice of marking graves, urns, etc. with some Pharaoh's symbol.

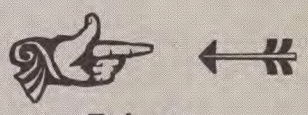
Fleuron
A decorative device used to embellish type, it should represent a flower or plant image.



Fillet
Any narrow decorative line, usually with a wide center that tapers to pointed ends. These were traditionally pressed into the top and bottom of the back cover of books.

Flourish
Any ostentatious embellishment, often very "frilly," with lots of encircling curves.

Coin
From the Latin *cuneus*, which means wedge. The term has come to represent any corner device, often designed as left and right sets.

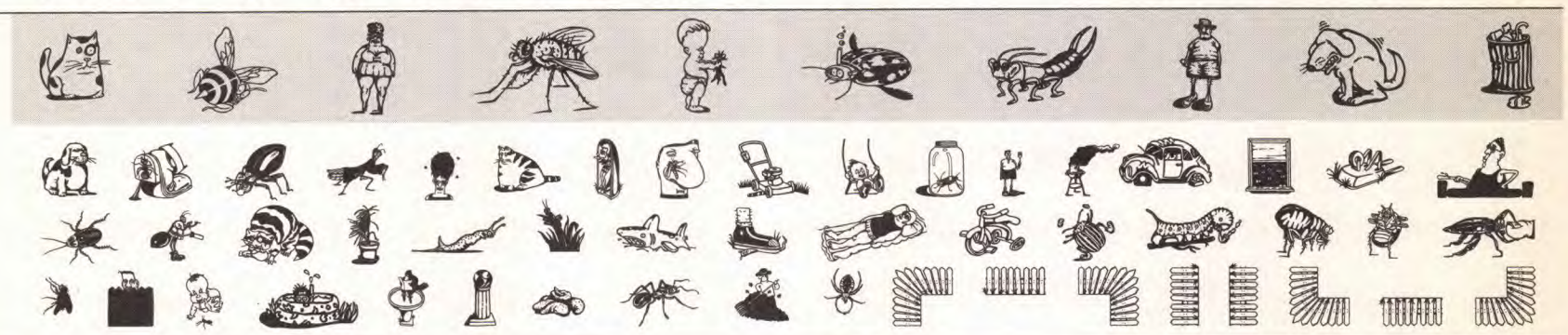


Pointer
Hands, arrows or any design with the purpose of drawing your eye to a specific thing. These have recently become very fanciful, and often evoke the look of circus posters and promotional handbills from the past.

Attitudes

F

ITC Backyard Beasties™



Calligraphic Ornaments

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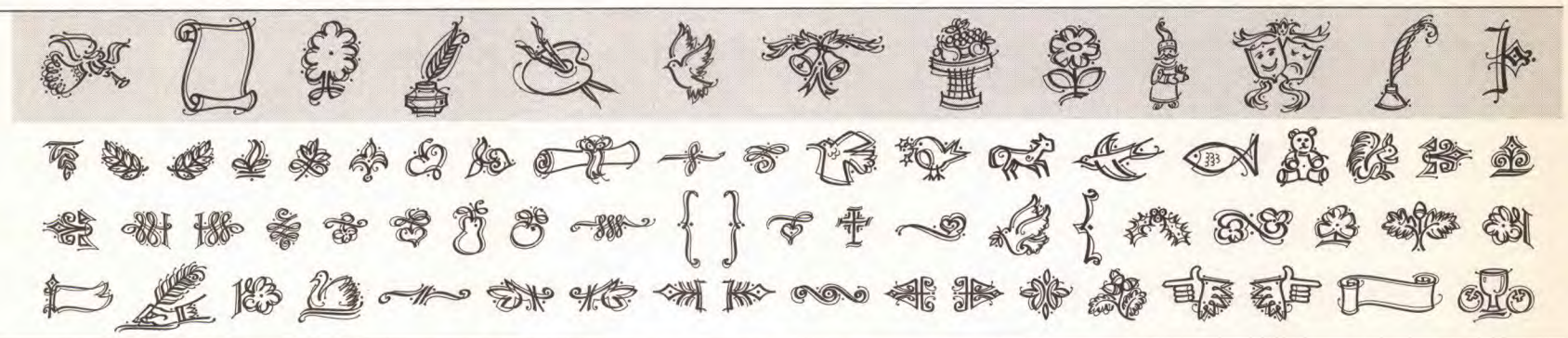

Celebrations

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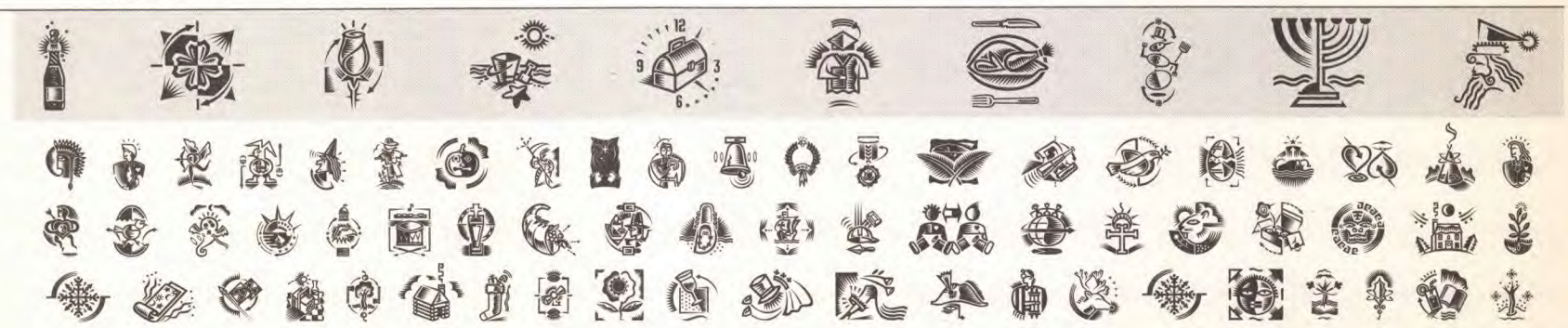
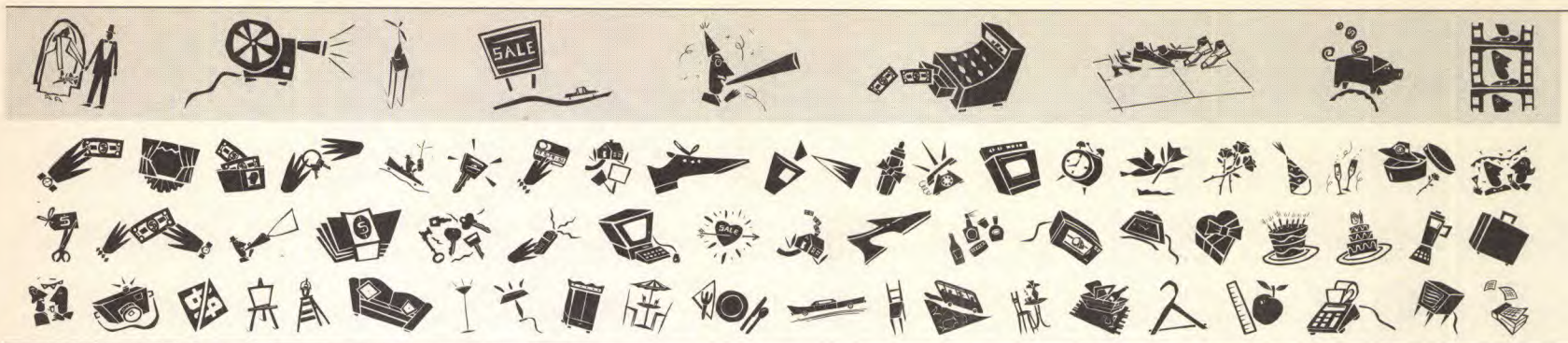


▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

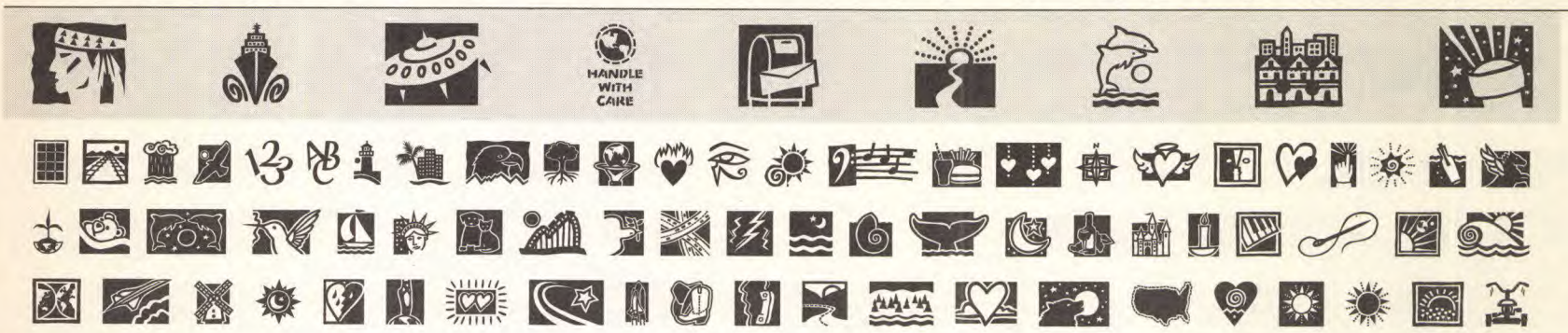
Commercials

F

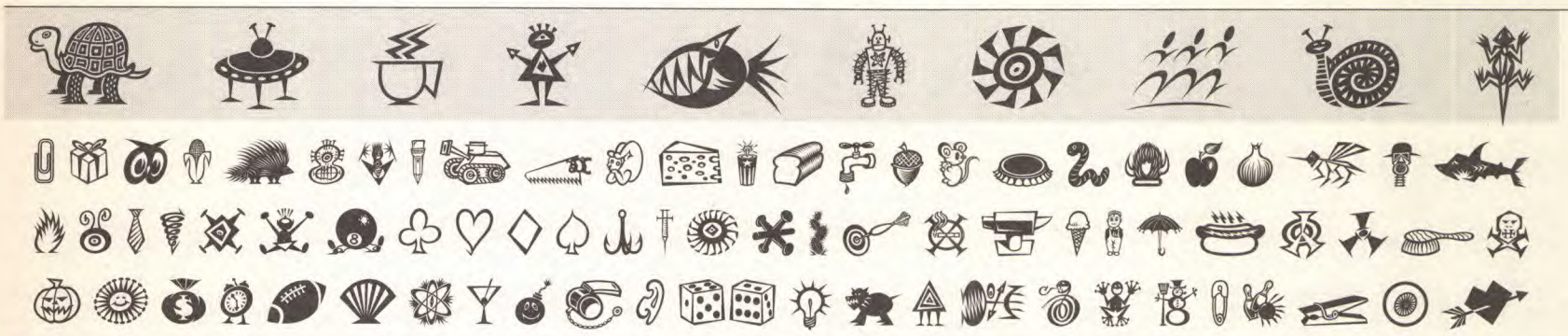


ITC Connectivities™

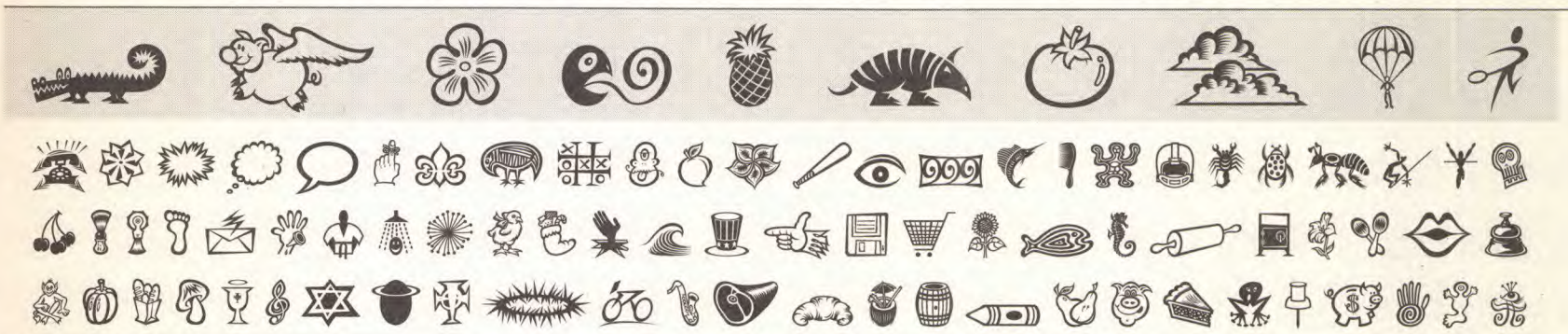
F



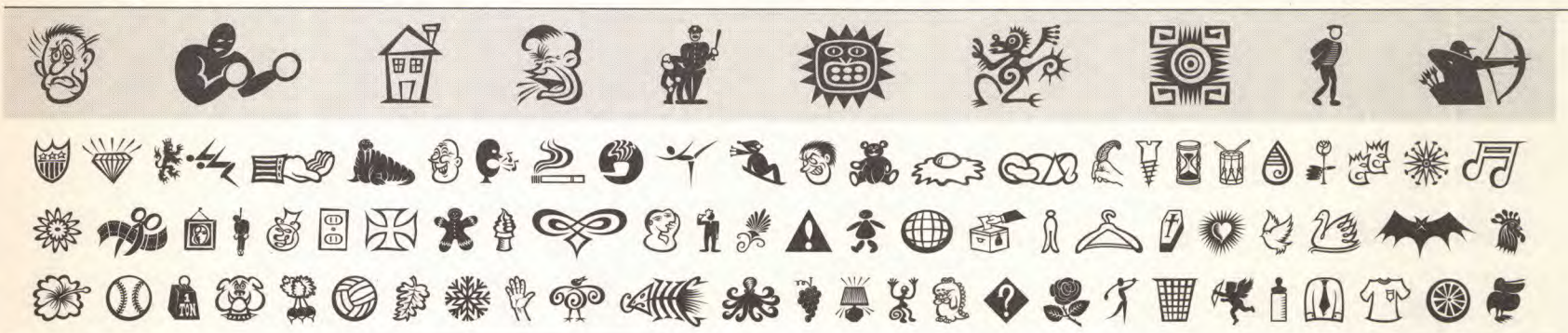
ITC Dave's Raves™ One



ITC Dave's Raves™ Two



ITC Dave's Raves™ Three



Delectables

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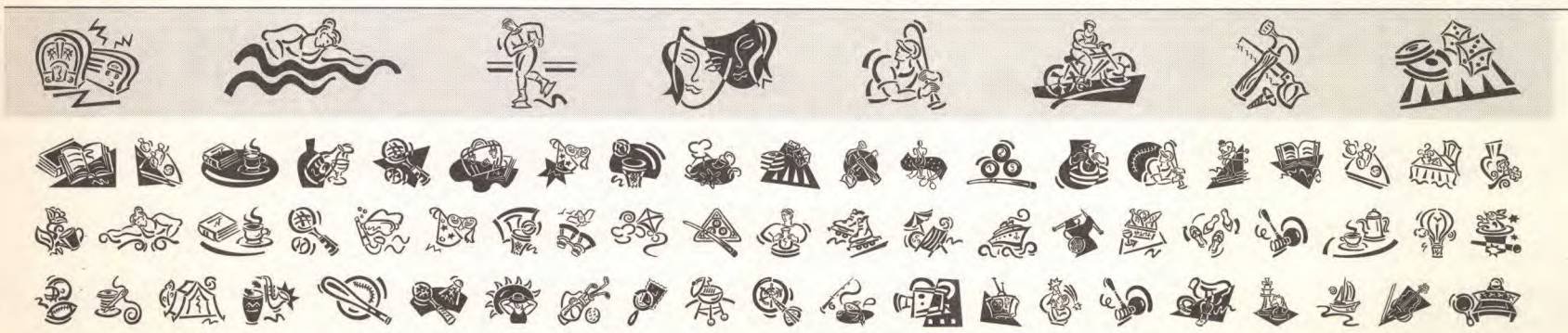
Diversions

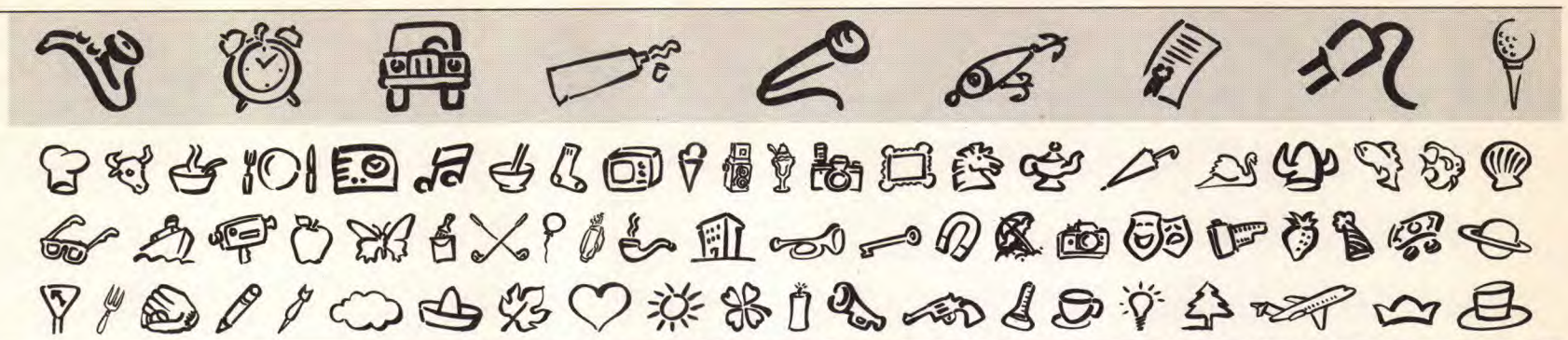
F



▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Diversities

F



Eclectics

F

Energetics

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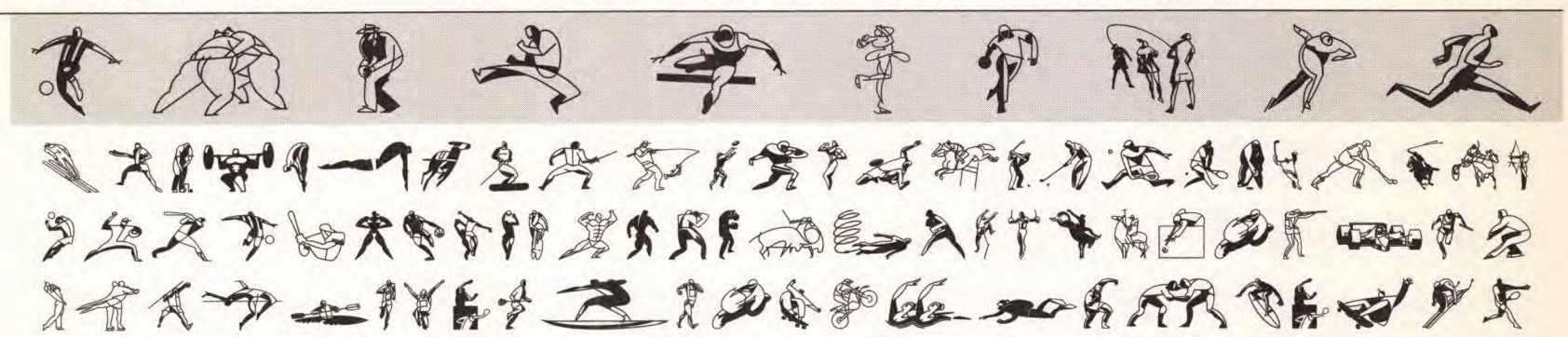

Expressions

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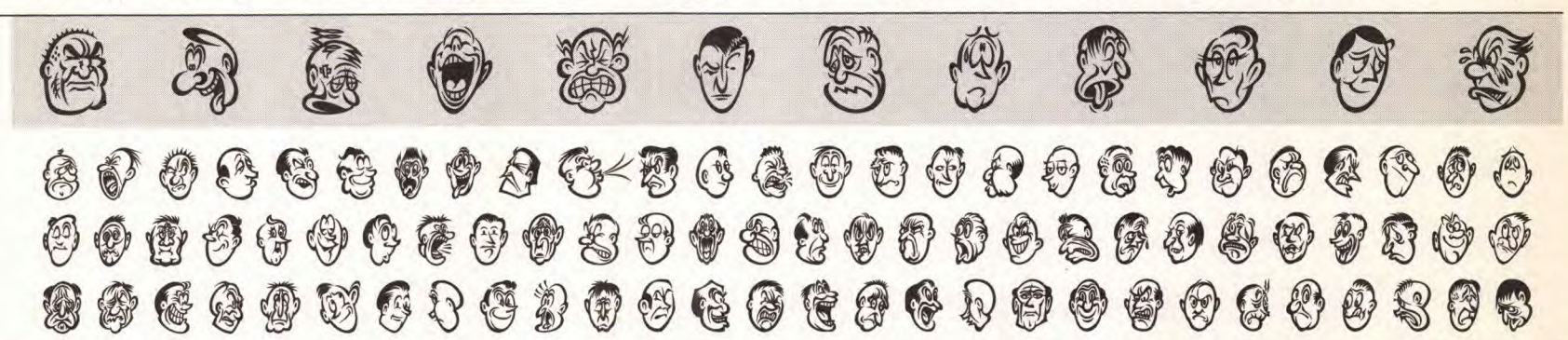

ITC Fontoonies™

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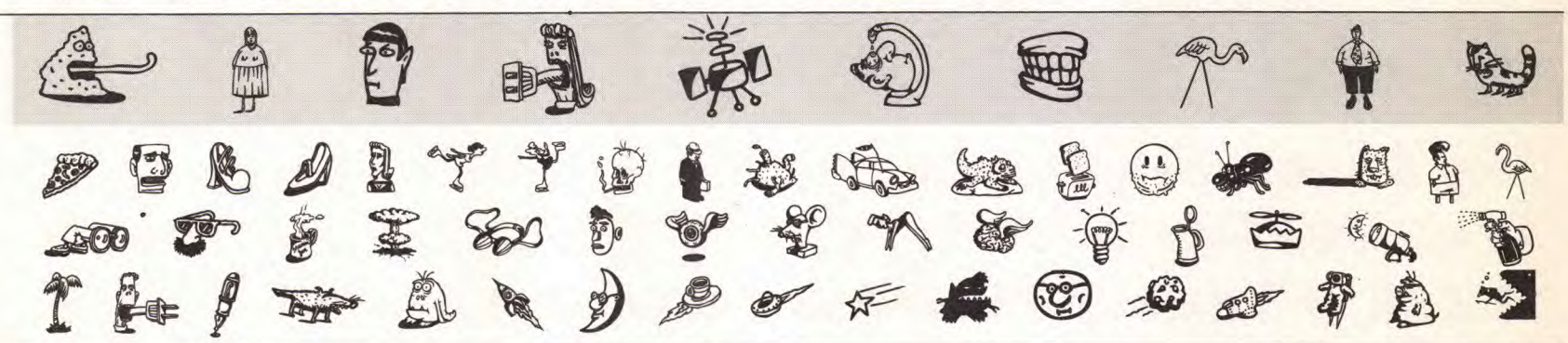
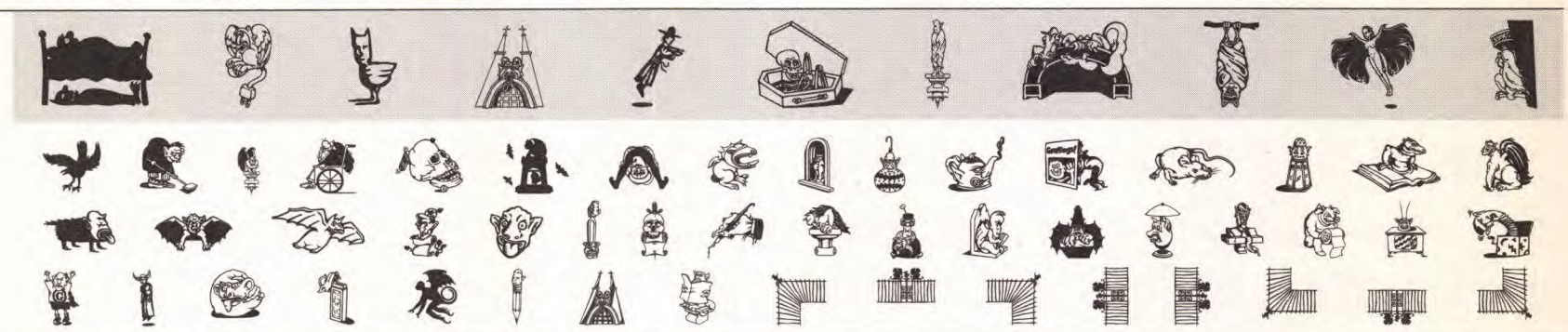


ITC Gargoonies™



Incidentals

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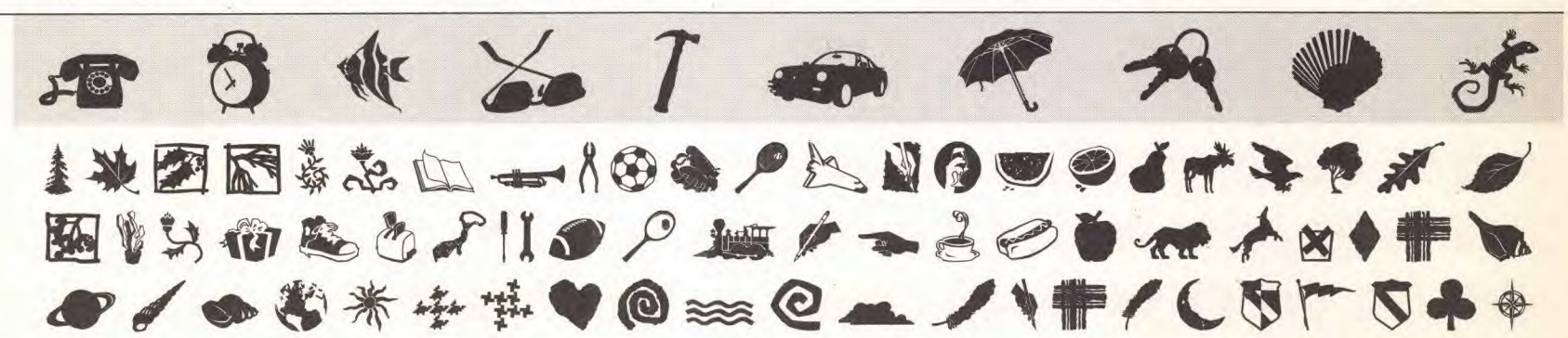
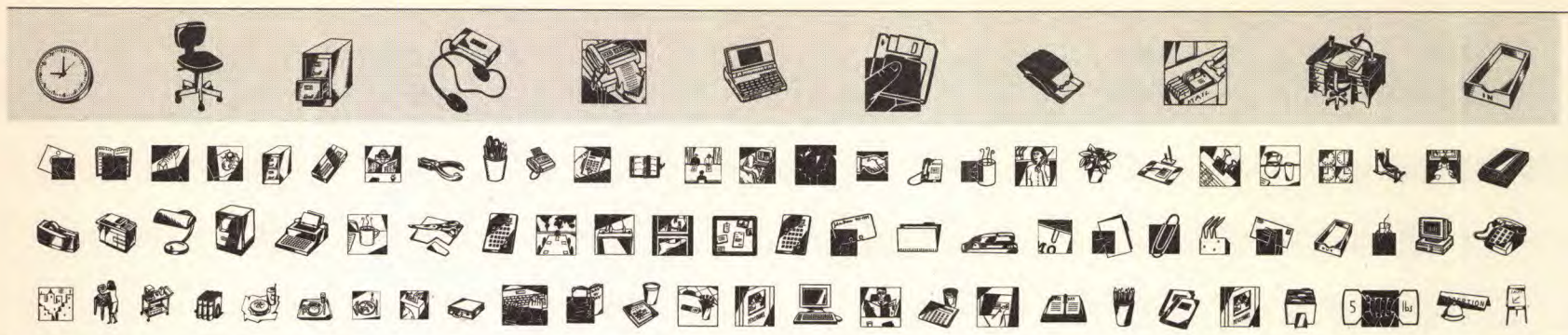


▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Industrials

F



Inspirations

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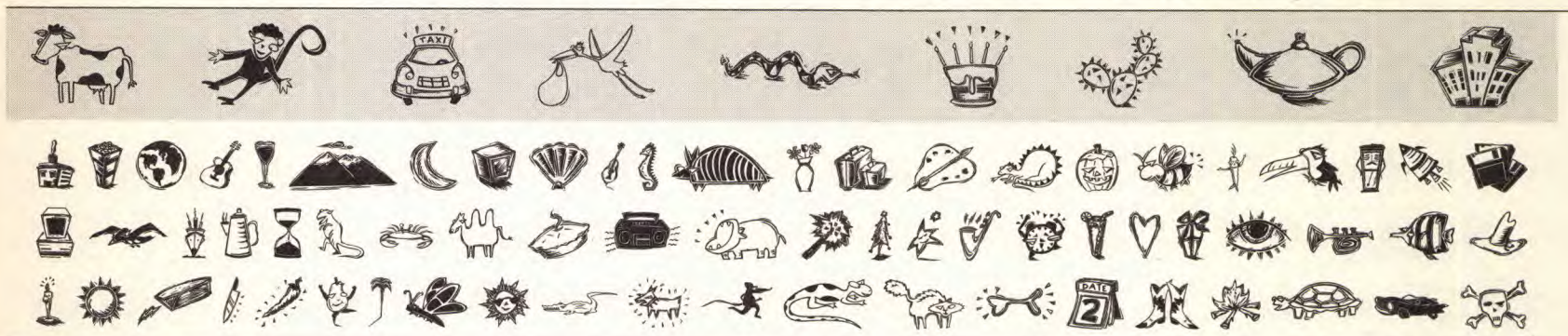
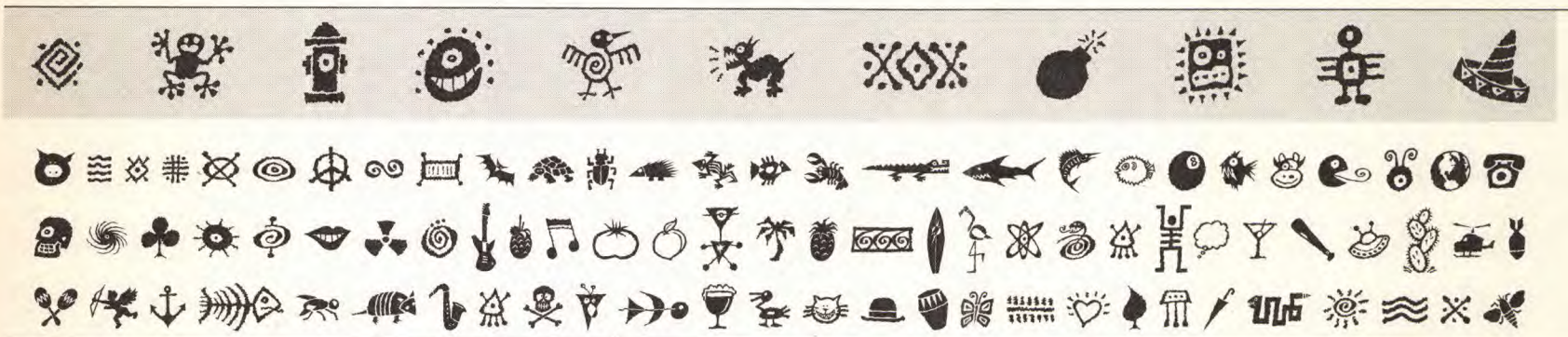


Journeys

F

Mo' Funky Fresh™ Symbols ●

F



Moderns

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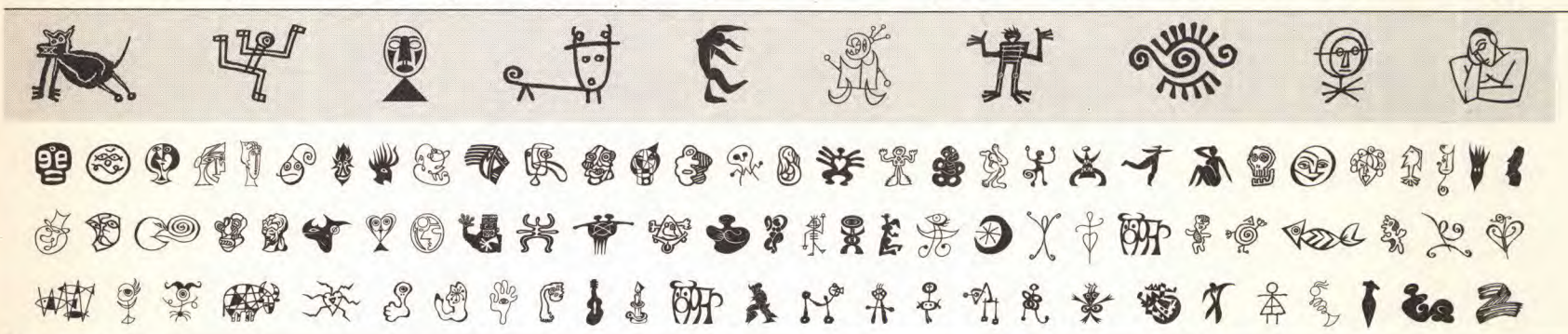

Naturals

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Organics

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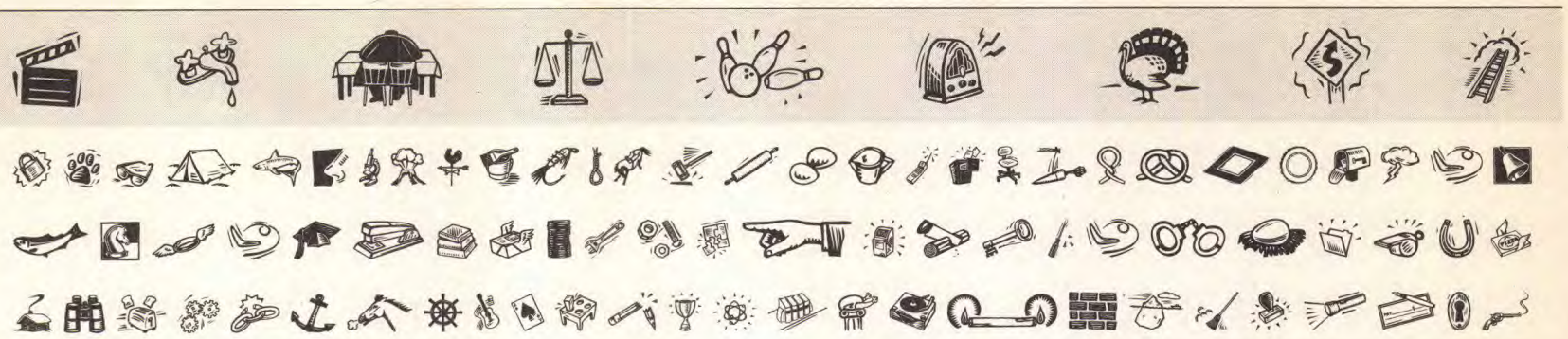
▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Organics 2

F



Primitives

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Radicals

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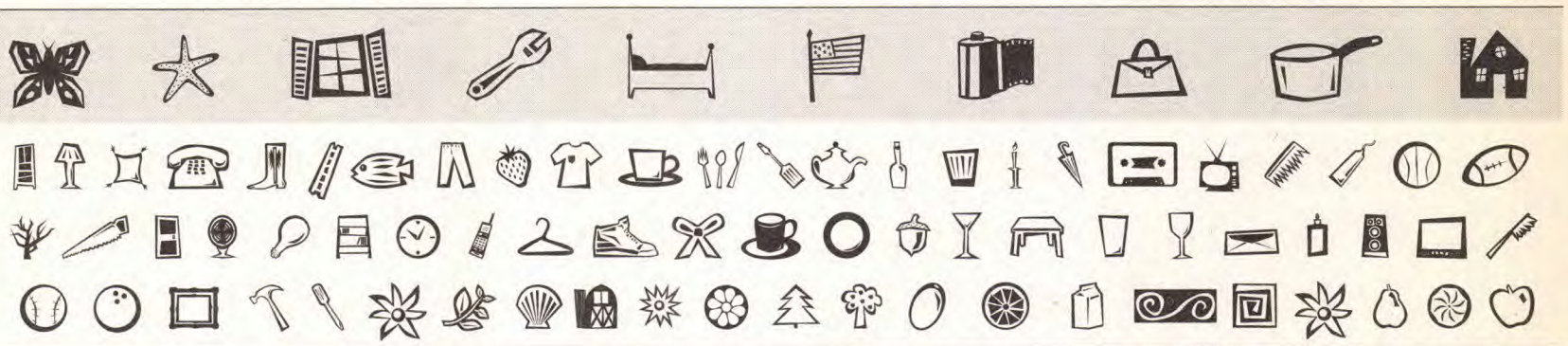

Urbans

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Well Beings

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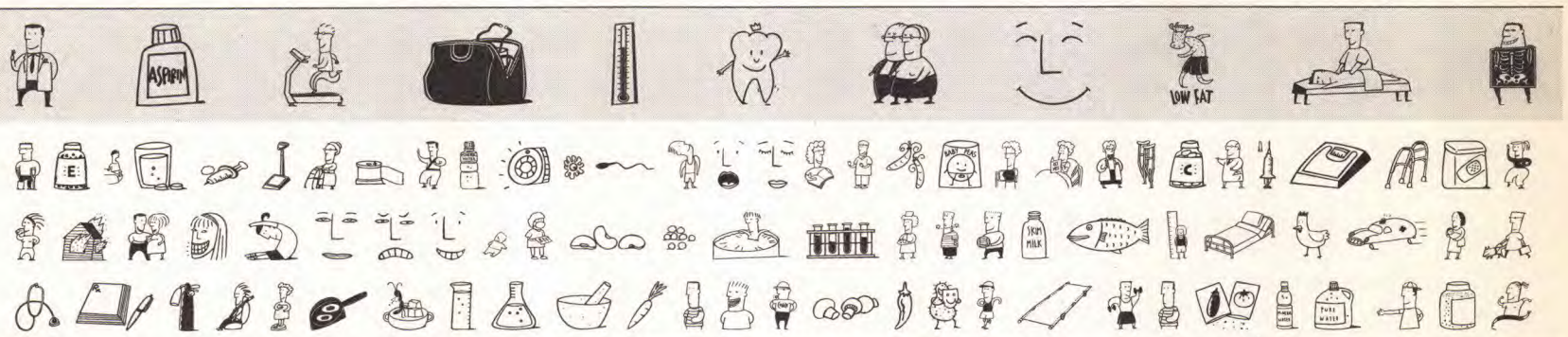
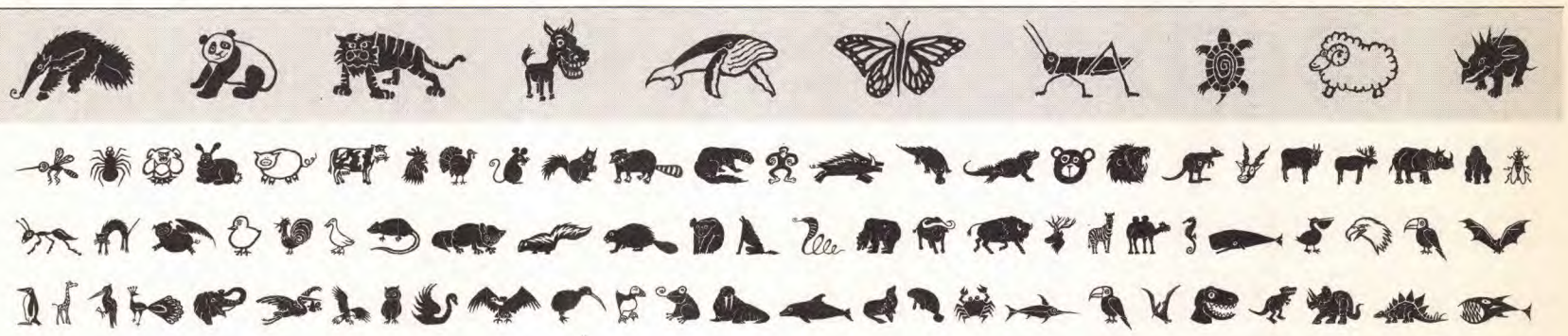


Wildlife

F



THE RICH COLLECTION of ornaments and images that are now available to designers are part of the typographic bonanza in this computer era. By merely taking a single poke at the keyboard, we can enrich our pages with a helpful finger pointing the way, the subtlety of an abstract typographic device from the 18th century hand of Giambattista Bodoni, or a ghoulish specter that goes bump in the night. SUMNER STONE

▲ CYRILLIC VERSION AVAILABLE ● RELATED STYLES IN OTHER SECTIONS F FONTEK COLLECTION

Index

1996-97 ITC TYPEFACE COLLECTION

A

Aachen™ 52
Academy™ Engraved 52
Agincourt™ 52
ITC Airstream™ 52
ITC Aki Lines® 52
Algerian™ Condensed 52
Ambrose™ 53
ITC American Typewriter® 38, 53
ITC American Typewriter® Condensed 38
ITC Anna® 53
Aquinas™ 53
Aquitaine™ Initials 53
Aristocrat™ 53
Arriba™ 53
Arriba-Arriba™ 54
Artiste™ 54
Attitudes 96
Augustea Open 54
ITC Avant Garde Gothic® 48
ITC Avant Garde Gothic® Cond. 48
Avenida™ 54

B

ITC Backyard Beasties™ 96
ITC Bailey™ Quad Bold 54
ITC Bailey™ Sans 48
Balmoral™ 54
Bang™ 54
Banner™ 55
ITC Barcelona® 38
ITC New Baskerville® 38
ITC Bauhaus® 48, 55
Becka™ Script 55
ITC Beesknees® 55
Belwe™ 55
Bendigo™ 55
ITC Benguiat® 38
ITC Benguiat® Condensed 38
ITC Benguiat Gothic® 48
Bergell™ 55
ITC Berkeley Oldstyle® 39
ITC Bernase Roman® 56
Bertie™ 56
Bertram™ 56
Bible™ Script & Flourishes 56
Bickley™ Script 56
Bitmax™ 56
ITC Blackadder™ 56
Blackmoor™ 57
ITC Blaze™ 57
Bluntz™ 57
ITC Bodoni™ Seventy-Two 57
ITC Bodoni™ Twelve 39
ITC Bodoni™ Six 39
ITC Bodoni Ornaments™ 95
ITC Bodoni Brush™ 57
Boink™ 57
ITC Bolt Bold® 57
ITC Bookman® 39, 58
Bordeaux™ 58
ITC Bradley Hand™ 58
Brighton™ 58
Bronx™ 58
Burlington™ 58
ITC Busorama® 58
Buzzer Three™ 59

C

Cabaret™ 59
Cabarga™ Cursiva 59
Calligraphic Ornaments 96
Campaign™ 59
Cancellaresca™ Script 59
ITC Caribbean™ 59
Carlton™ 59
Carumba™ 60
Carumba Hot Caps™ 60
Caslon 540 Italic & Swashes 60
ITC Caslon No. 224® 39
Caxton™ 60
Celebrations 96
ITC Century® 39
ITC Century® Condensed 39
ITC Century® Handtooled 60
ITC Cerigo™ 40
Challenge™ 60
Champers™ 60
Charlotte™ 40
Charlotte™ Sans 48
ITC Charter™ 40
ITC Cheltenham® 40, 61
ITC Cheltenham® Condensed 40
ITC Cheltenham® Handtooled 61
Chiller™ 61
Chipper™ 61
Choc 61
Chromium™ One 61
Citation™ 61
Claude Sans™ 62
ITC Clearface® 40, 62
Commercials 97
Commerical Script 62
Compacta™ 62
ITC/LSC Condensed® 62
ITC Connectivities™ 97
Coptek™ 62
Corinthian™ 62
Crillee™ 63
Cult™ 63
ITC Cushing® 40

D

Dancin™ 63
Data 70™ 63
ITC Dave's Raves™ One 97
ITC Dave's Raves™ Two 97
ITC Dave's Raves™ Three 97
Delectables 97
Demian™ 63
ITC Didi® 63
ITC Digital Woodcuts™ 63
Digitek™ 64
ITC Dinitials™ 64
Diversions 97
Diversities 98
Dolmen™ 64
Dynamo Shadow 64

E

Eclectics 98
Edwardian™ Medium 64
ITC Edwardian Script™ 64
ITC Elan® 41
ITC Ellipse™ 64
Elysium™ 41
Emphasis™ 65
Energetics 98
Enviro™ 65
Epokha™ 65
Equinox™ 65
ITC Eras® 49, 65
ITC Esprit® 41
Etruscan™ 65
Expressions 98

F

Faithful Fly™ 65
ITC Farmhaus™ 66
Fashion™ 66
ITC Fat Face® 66
ITC Fenice® 41
Figural™ 41
Fine Hand™ 66
ITC Firenze® 66
Flamenco Inline™ 66
Flamme™ 66
Flight™ 67
Fling™ 67
ITC Flora® 67
Follies™ 67
ITC Fontoon™ 67
ITC Fontoonies™ 98
Forest™ Shaded 67
Frances™ Uncial 67
Frankfurter™ 68
ITC Franklin Gothic® 49, 68
ITC Franklin Gothic® Comp. 49
ITC Franklin Gothic® Cond. 49
ITC Franklin Gothic® X-Compressed 49
Freestyle™ Script 68
Friz Quadrata 41

G

ITC Galliard® 41
ITC Gamma® 42
ITC Garamond® 42
ITC Garamond® Condensed 42
ITC Garamond® Handtooled 68
ITC Garamond® Narrow 42
ITC Gargoonies™ 98
Gigi™ 68
Gilgamesh™ 42
Gill Display Compressed 68
Gill Kayo Condensed 69
Gillies Gothic Extra Bold Shaded 69
ITC Giovanni™ 42
Glastonbury™ 69
ITC Golden Cockerel™ 42
ITC Golden Cockerel™ Initials 69
ITC Golden Cockerel™ Ornaments 95
ITC Golden Type™ 43
ITC Gorilla® 69
ITC Goudy Sans® 49
Gravura™ 69
Green™ 69
Greyton™ Script 70
ITC Grimshaw Hand™ 70
ITC Grizzly® 70
ITC Grouch® 70

H

Hadfield™ 70
Hand Drawn 70
Harlow™ 70
Harvey™ 71
Hazel™ 71
Heliotype™ 71
Helvetica Condensed 71
ITC Highlander™ 50
Highlight™ 71
Hollyweird™ 71
ITC Honda® 71
ITC Humana™ 43
ITC Humana Sans™ 50
ITC Humana™ Script 43

I

Ignatius™ 72
Impakt™ 72
Incidentals 98
Industrials 99
Indy™ Italic 72
Informal™ Roman 72
Inscription™ 72
Inspirations 99
Iris 72
ITC Isadora® 72
ITC Isbell® 43
Isis™ 73
Italia™ 43

J

ITC Jan 73
ITC Jambalaya™ 73
ITC Jamille™ 43
Jazz™ 73
John Handy™ 73
Jokerman™ 73
Journeys 99
ITC Juice™ 73

K

ITC Kabel® 50, 74
ITC Kallos™ 43
Kanban™ 74
Katfish™ 74
ITC Kick™ 74
Klee™ 74
ITC Klepto™ 74
ITC Korinna® 44, 74
ITC Kristen™ 75

L

La Bamba™ 75
Lambada™ 75
Laser™ 75
Latino™ Elongated 75
Laura™ 75
LCD™ 75
Le Griffe™ 76
ITC Leawood® 44
ITC Legacy® Sans 50
ITC Legacy® Serif 44
Lexikos™ 76
Lightnin'™ 76
Limehouse™ Script 76
Lino Cut™ 76
Locarno 76
ITC Lubalin Graph® 44
ITC Lubalin Graph® Cond. 44

M

ITC Machine® 76
ITC Rennie Mackintosh™ 77
ITC Rennie Mackintosh™ Ornaments 95
Malibu™ 77
ITC Malstock™ 77
ITC/LSC Manhattan® 77
Marguerita™ 77
Mastercard™ 77
ITC Matisse™ 77
Mekanik™ 78
ITC Mendoza Roman® 44
Milano™ 78
ITC Milano® 78
ITC Minska™ 78
Mistral™ 78
ITC Mithras™ 78
ITC Mixage® 50
Mo' Funky Fresh™ 78
Mo' Funky Fresh™ Symbols 99
ITC Modern No.216® 44
Moderns 99
ITC Mona Lisa® 79
Montage™ 79
ITC Motter Corpus™ 79

N

Naturals 99
Neo Neo™ 79
ITC Neon® 79
ITC Newtext® 45
ITC Novarese® 45

O

Oberon™ 79
Odessa™ 79
ITC Odyssée™ 50
ITC Officina Sans™ 51
ITC Officina Serif™ 45
Old English™ 80
One Stroke™ Script 80
Orange™ 80
ITC Orbon™ 80
Organics 99
Organics 2 100
Orlando™ 80
ITC Ozwald® 80

P

Pablo™ 80
ITC Pacella® 45
ITC Panache® 51
Papyrus™ 81
Party™ 81
Pendry™ Script 81
Pink™ 81
ITC Pioneer® 81
Plaza™ 81
Pleasure™ Bold Shaded 81
Pneuma™ 82
Prague™ 82
Premier™ 82
Primitives 100
Princetown™ 82
Pristina™ 82
Pritchard™ 82
Pump™ 82

Q

Quadrus™ 83
ITC Quay Sans™ 51
Quixley™ 83
ITC Quorum® 45

R

Radicals 100
Rage™ Italic 83
Ragtime™ 83
Rapier™ 83
Refracta™ 83
Regatta™ Condensed 83
ITC Rennie Mackintosh™ 77
ITC Rennie Mackintosh™ Ornaments 95
Retail™ Script 84
Retro™ 84
Riva™ 84
Robotik™ 84
Romic™ 84
ITC Ronda® 84
Roquette™ 84
Ru'ach™ 85
Rubber Stamp™ 85
Rundfunk™ 85

S

Santa Fe™ 85
Savoye™ 85
Scratch™ 85
Scriba™ 86
Scriptease™ 86
Scriptek™ 86
Scruff™ 86
ITC Serengetti™ 86
ITC Serif Gothic® 45, 86
Shaman™ 86
Shatter™ 87
Sinaloa™ 87
Skid Row™ 87
ITC Skylark™ 87
ITC Slimbach® 45
Slipstream™ 87
Smack™ 87
Smudger™ 87
ITC Snap™ 88
ITC Souvenir® 46
ITC Spirit™ 88
Spooky™ 88
Spotlight™ 88
Squire™ 88
ITC Stone Informal® 46
ITC Stone Sans® 51
ITC Stone Sans® Phonetic 51
ITC Stone Serif® 46
ITC Stone Serif® Phonetic 46
Strobos™ 88
ITC Studio Script® 88
ITC Stylus™ 89
ITC/LSC Stymie Hairline® 89
Superstar™ 89
ITC Symbol® 46
Synchro™ 89
ITC Syndor® 46

T

Tag™ 89
Tannhäuser™ 89
Teknik™ 89
Telegram™ 90
ITC Tempus™ 90
ITC Tempus Sans™ 90
ITC Tiepolo® 46
ITC Tiffany 46
Tiger Rag™ 90
Tiranti™ Solid 90
ITC Tom's Roman® 90
Trackpad™ 90
Tropica™ Script 91
ITC True Grit™ 91
Twang™ 91
Type Embellishments One 95
Type Embellishments Two 95
Type Embellishments Three 95

U

Ulysses™ 91
University™ Roman 91
ITC Uptight Regular® 91
Urbans 100
ITC Usherwood® 47

V

Van Dijk™ 91
Varga™ 92
Vegas™ 92
ITC Veljovic® 47
ITC Verkehr™ 92
Vermont™ 92
Victorian™ 92
Vienna™ Extended 92
ITC Viner Hand™ 92
ITC Vinyl™ 93
Vivaldi™ 93

W

Wade™ Sans 93
Wanted™ 93
Waterloo™ Bold 93
ITC Weidemann® 47
Well Beings 100
Westwood™ 93
Wild Thing™ 93
Wildlife 100
Willow™ 94
ITC Wisteria™ 94

X

Xylo™ 94

Y

Young Baroque™ 94

Z

ITC Zapf Book® 47
ITC Zapf Chancery® 47
ITC Zapf Dingbats® 96
ITC Zapf International® 47
Zaragoza™ 94
Zennor™ 94
Zinjaro™ 94

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Bowl: Round parts of letters like P, B and the upper part of g.

Counter: The enclosed part of a letter such as the P or p.

Ear: The little part that sticks out to the right of the lowercase g.

Eye: The enclosed part of the lowercase e.

Link: The connecting line of a lowercase g between the *loop* and the upper *bowl.*

Loop: The lower part of the g, also called the **tail.**

Serif The fine line finishing off the end of the stroke.

Spur The little stick-out part of some letters like G or t.

Stress The implied angle between the thinnest parts of a curved letter. **Point of maximum stress** is the thickest part of curved letters like O or D.

Stroke or Stem How everyone describes the main elements of the letter.

Tail A stroke extending below the baseline, like the lowercase j or uppercase Q. Sometimes called a **leg.**

Vertex: Where two downward diagonal strokes cross, as in an M or W. *(see page 51)*

Penalty Copy Not used enough as a term any more, but should be. This is any original copy that is difficult to work with—like handwritten, badly faxed or otherwise messy pages. Once typesetters charged extra—a penalty—for this hard-to-read stuff. Now this could certainly apply to poorly prepared text files.

Pi Characters You know this to be all the odd symbols and special characters that aren't numbers, symbols or letters. But did you know the term originally described what happened when metal type got all mixed together so as to be unusable?

Pibble Of slightly dubious origin, but the only known word to describe when a word is set to look like what it says.

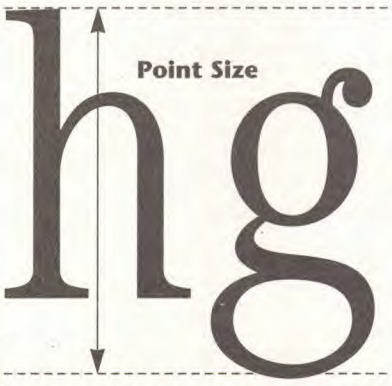
Earthquake

Picture Fonts A bit of an oxymoron, sort of like saying *photographic drawings,* but nonetheless a reality of the PostScript era. Thanks to modern font formats, just about any vector outline can be made into a font, including drawings, logos or other ornaments. Some call these clip art fonts. Picture fonts are great for artwork that needs to be dropped into text, or when sizes of art need to be changed frequently. In a page-layout program, anything you can do to a type font, you can do to a picture font. With programs like Fontographer, you can add just about any graphic to existing fonts by replacing a little-used character. Picture fonts, because of their compact size, are an efficient way to store and access art on your computer. *(See page 96)*

Pillcrow You know it as the paragraph symbol: ¶

Pixel Smallest point displayed on a computer screen (most screens are 72 pixels per inch). Comes from picture element.

Point System We measure type in points, thanks to Pierre Simon Fournier and F. Didot, who developed the standard in the 19th Century. In their Didot Point System, 12 points equal one cicero. The British/American version (proposed by Nelson Hawks in 1878) is based on the **Pica**—which is also 12 points, or 4.233 millimeters, but is slightly smaller than a Didot Point. The point size of a type is determined by measuring the distance from the **ascent line** (top of the capitals) to the **descent line** (bottom most descender). And to confuse things even more, many Europeans now measure type in **millimeters** (1 mm equals 2.85 points).



Printer Font Same as the *outline* font. It's the information the printer needs to construct a font for printing. Different than the *bitmap* font.

q

Quad Left refers to a line of type pushed to the left margin; **quad right** the other direction. **Quad center** brings equal space on both sides, and **quad middle** inserts space in the middle of a line so half is justified to the right, and half to the left. This from the hot metal term **quadrat**—a piece of metal used to insert spacing at the beginning middle, or end of a line.

Quad left

Quad right

Quad center

r

Rasterizing It's what happens in PostScript and ATM (or in the Mac and Windows operating system) to make printable and displayable type out of the information contained in the font outline. TrueType is rasterized in the computer operating system–Type 1 needs ATM or PostScript. Sometimes referred to as **rendering.**

Recto You probably say right-hand page, or odd-numbered page. Opposite of **verso,** the left-hand (or even-numbered) page in a book layout.

s

Sans Serif You may know that sans is French for "without," as in *sans souci* (without care or carefree), and *Sans-a-belt* (a trademark of Haggar trousers). But you may not know William Caslon supposedly coined the term as it relates to type in 1816. Sans serif faces didn't really appear until around that time—hadn't seemed right until then to chop off the always-present serifs. Type of this sort is often called **grotesque,** or **gothic.** *(see page 48)*

Screen Font See *bitmap.*

Second-Coming Type Newspaper term for the largest type that can fit on the front page.

Serif From the Dutch schreef (fine line in writing), they're the little vertical and horizontal lines at the end of letter strokes. These seemed natural for early type designers trying to mimic hand lettering, which was usually done with a broad-tipped quill. There are all kinds of serifs, including **modern serifs** (which are straight and thin), **bracketed serifs** (the kind with curves in them), **square** or **egyptian serifs** (which are straight and hard-cornered), **oblique serifs** (the kind that are angled at the top of lowercase letters), and **slab serifs** (which are generally as thick as the heaviest part of the letter). A baby serif is sometimes referred to as a **terminus.** *(see page 38)*

M	s	E	t	S	T
Modern	*Bracketed*	*Square or Egyptain*	*Oblique*	*Slab*	*Terminus*

Sizes According to Microsoft's Robert Norton, who's been around long enough to know, the following terms refer to specific point sizes of type:

Minikin *3pt* **Brilliant** *3.5pt* **Gem** *4pt* **Diamond** *4.5pt* **Pearl** *5pt* **Ruby or Agate** *5.5pt*

Nonpareil *6pt* **Minion** *7.3pt* **Brevier** *7.6pt* **Bourgeois** *8.5pt*

Long Primer *9.5pt* **Small Pica** *10.5pt*

Pica *12.2pt* **English** *12.5pt*

Stet In Latin it means "let it stand." We use it when we want someone to know that we don't want any changes made.

Soft Return It's a line-ending command that simply elevates the line without signaling the end of a paragraph. Usually it's a command + return code, and it's a great way to get to the beginning of a new line without having all the paragraph formats kick in.

Suitcase The part of a *Type 1* font where the *bitmaps* are contained. Opening (installing) this makes the font available to the Mac.

t

TrueDoc From Bitstream, this technology is another way to embed font information with documents so they come out looking right at their destination, whatever and wherever it may be. TrueDoc doesn't embed whole fonts, it makes interim font outlines from the original, sends them to the receiver and then re-creates working fonts on the other end.

TrueType This font format was developed by Apple and Microsoft and is used a great deal among Windows fans. Nothing wrong with TrueType—some typophiles feel it is actually a superior format to *Type 1*. **TrueType Open** is Microsoft's attempt at a more extended and flexible format (that includes auto ligatures, alternate characters, etc.), as is Apple's **TrueType GX.** TrueType fonts are one piece—that is both the printer outline and screen bitmap information is *rasterized* from the same information. Both TrueType and Type 1 will be part of the new *OpenType* format proposed for the Web.

Type 1 Originally developed by Adobe as the standard type format for use with PostScript printers, it was once available only from them. But soon it became a public format, so now all PostScript fonts are Type 1 (or should be). Type 1 fonts contain two components—the outline font (used for printing) and the bitmap font suitcase (used for screen display). Type 1 fonts can be rasterized for the screen in ATM, and for the printer in PostScript.

v

Virgule Everyone loves to know that this is the common name for the / character. Bet you didn't know it is also called a **shilling mark, separatrix** or a **solidus.**

Volle Danish for "little round cake," this is the tiny circle over Scandinavian vowels. Also called a **ring.**

Å

w

Widow Lonely words or letters on a line by themselves at the end of a paragraph. Best to rebreak the lines and avoid this sadness.

Work and Tumble In printing (or page layout) this means setting up a job so that it prints on one side, then turns over top to bottom and prints on the other. Not the same as **work and turn,** where the sheet is flipped from side to side. Either way you get two-up of what you're printing.

x

X-height What it says—the height of the lowercase x. Sometimes referred to as the **mean line.**

Gene Gable is Publisher of Publish *magazine. He welcomes comments and additions to this list at* ggable@publish.com.

* * * *

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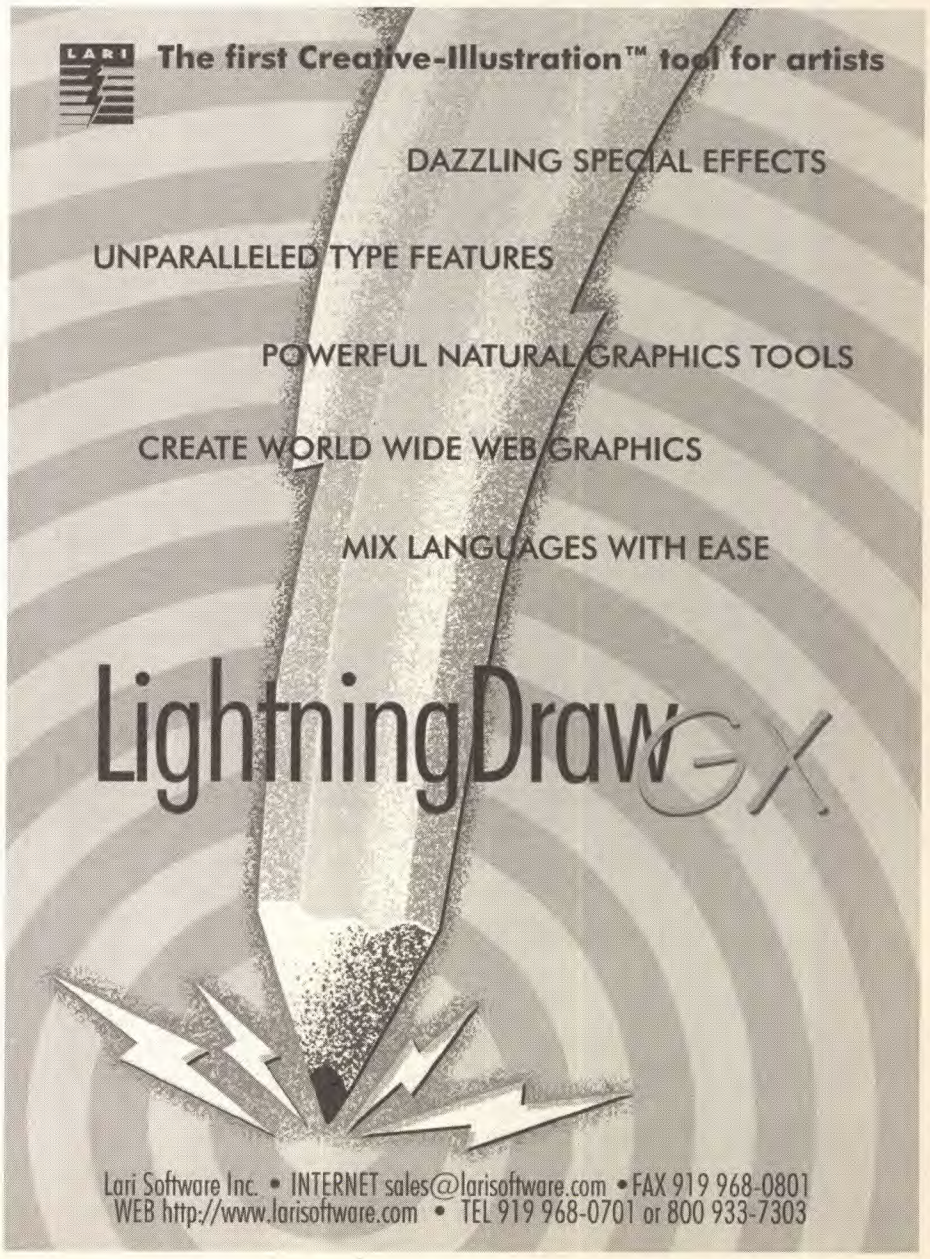

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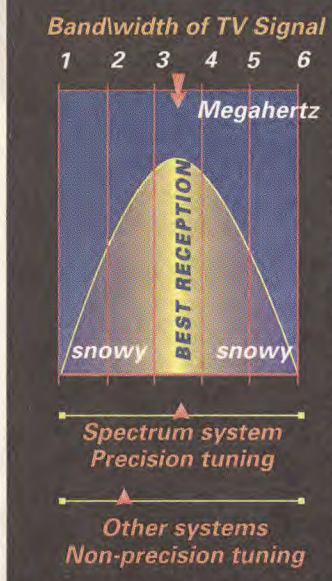
Fifteen years of microelectronic research makes conventional antennas a thing of the past!

This little box uses your home's electrical wiring to give non-subscribers, cable subscribers and satellite users better TV reception on your local broadcast networks!

by David Evans

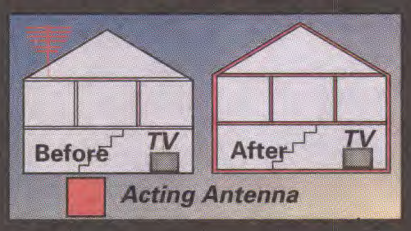
Technology corner

1. Why don't conventional antennas work as well as the Spectrum?



- When TV signals are tuned at the TV channel's center frequency, optimum tuning has been achieved.
- Other antennas can't offer center frequency tuning like the Spectrum Antenna can. They only offer such tuning up to the edge of the center frequency. As a result your TV picture remains snowy.

2. How does Spectrum use a home's electrical wiring as an antenna?



Believe it or not, the Spectrum Antenna simply "activates" the giant antenna that already exists in your home. Essentially, it uses all of the wiring throughout your home's walls and ceilings to make an antenna as large as your house for unbelievably clear reception of local broadcasting.

3. Spectrum antenna features

Parallel 75 ohm resistance
For minimum loss of signal

Signal search control
For selecting multiple antenna configurations

Polarized three-prong plug for grounding
For optimum signal grounding to eliminate noise and static

Resonant fine tuner control
For dialing in crisp, clear TV/stereo reception, eliminates ghosting

Dual AC outlets with built-in surge protection
For plugging in additional TV/stereo equipment guarding against damage and electrical surges

Until recently, the only convenient way to guarantee great TV reception was to have cable installed or place an antenna on top of your TV. But who wants to pay a monthly cable fee just to get clear reception, or have rabbit-ear antennas that just don't work on all stations? Some people just aren't interested in subscribing to cable. Or they may live in an area where they can't get cable and TV-top antennas aren't powerful enough. And what about those people who have cable or satellite systems but still can't get certain local stations in clearly?

Now, thanks to fifteen years of microelectronics research, a new device has been developed that is so advanced, it actually makes conventional antennas a thing of the past. It's called the Spectrum Universal Antenna/Tuner.

Advanced technology. Just imagine watching TV and seeing a picture so clear that you'd almost swear you were there live. Just plug the Spectrum Antenna into a standard AC outlet and plug your TV into the Spectrum. You can remove the unsightly clutter of traditional TV-top devices gathering more dust than television signals. Get ready for great reception. Your TV will suddenly display a sharp, focused picture thanks to its advanced design "Signal Search" and "Fine Tuner" controls.

Who can use Spectrum?

- ***Cable users-You have cable but you can't get certain local stations in clearly.***
- ***Non-cable users-You don't have cable and want the stations to come in more clearly***
- ***Satellite users-You have a digital satellite system but can't get local stations in clearly***

Uses your home's electrical wiring. The Spectrum Antenna is a highly sophisticated electronic device that connects into a standard wall outlet. The outlet interfaces the Spectrum Antenna with the huge antenna that is your home wiring network. It takes the electrical wiring in your house or apartment and turns it into a multi-tunable, giant TV reception station which will improve your TV's overall tuning capability. The results are incredible. Just think how much power runs through your home's AC wiring system—all that power will be used to receive your local broadcasting signals.

How it works. Broadcast TV signals are sent out from the local broadcast station (ABC, CBS, NBC, etc.). They interface with your home's AC power line system, a huge aerial antenna network of wiring as large as your home itself. When the Spectrum Antenna interfaces with the AC line, the signal is sent to its signal processing circuit. It then processes and separates the signal into 12 of the best antenna configurations. These specially processed signals route themselves into 12 separate circuits. The Spectrum Antenna includes a 12-position rotary tapping switch, the "Signal Switch" control, which gathers twelve of the best antenna configurations.

The "Signal Search" offers varying antenna configurations for the user to select from the best signals of all those being sent. The signal then passes through the Spectrum Antenna's special "Fine Tuner" circuit for producing crisp, clear reception.

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Continued from page 36

pointed out, the rule-breakers have a specific role. There is a long-standing tradition, he reminds us, of those who design things that are difficult to read. "Medieval scribes used no word spacing to make the text harder to understand, because they felt the effort of piety in deciphering would make it more memorable," said Carter. "Sixties psychedelic posters had to be stared at to realize who was performing at the Fillmore. It's a beautiful idea because if you read *Ray Gun* magazine, which was also made deliberately hard to read, you get the feeling that you are an initiate." * Historically, putting the rules up for discussion has not just been helpful, it has kept the craft alive. There are frequent occurrences in the chronicles of type where amateur typesetting, or the vernacular, has exerted influence on esthetics at the high end. "When Letraset transfers came along, the letters were fine, but there was no indication of how to space them," said Carter. "So what do you do as the corner grocer? You either make all the letters touch, or you put the same amount of space between them. We as well-trained typographers know that's the last thing you do. It takes years to learn to space type, but as a grocer you don't know that. This profoundly affected all the professionals, who immediately started spacing type completely differently." * The role of the professional, then, is ideally to set standards that are informed by historical tradition but are also open to change. Genevieve Cerasoli, an expert in script lettering, maintained that "the stuff that works is being done by people who know a basic history of design." Carter agreed in part, arguing that the benefit of having trained traditionally as a punchcutter or stonecutter was that it taught you how to "make your mind up." When Fontographer or QuarkXPress allows you to make 12 alternate versions of a design, you are still required to choose one. * The last portion of the roundtable discussion was devoted to the future, and the impact of new media on type design. Technology often brings a very specific set of problems, the group noted. Since the computer monitor is becoming as common a final destination for graphic design as the printed page, many foundries are designing typefaces specifically for the low screen resolution (currently 72 dots per inch). But designing fonts to cope with the problems of existing technology can be a hazardous occupation. "It's not hard to hack nice bitmaps, but once the resolution changes you can throw them away," said Carter. "We need to design things that will give you a good result now, for grayscale and for when we all have 200 dpi screens." * New media and methods of distribution for typefaces have not just affected esthetics and the demand for fonts, they have had considerable impact on the traditional pricing structures. It used to be simple, quipped Daniel Pelavin, quoting lettering artist Gerard Huerta. "For a typeface with no serifs, $12,000. If it has serifs—we gotta talk." But how much should be charged for a design to be used on the World Wide Web, say as an embedded font? Joe Pepitone related costs to an illustrator's dilemma: "When I'm doing an illustration, I ask if it is going to be seen worldwide or nationally," he said. "But you can't ask a worldwide price for a Web page." * The life of a type designer might be much more profitable if the zeitgeist could be more accurately analyzed, and forthcoming trends and tastes in typographic styles were predictable. Steve Zafarana gave a cockeyed economic justification for his preoccupation with picture fonts. "I read an article that suggested by the year 2020, 80 percent of Americans would be illiterate," he said. "So I'm going to keep doing picture fonts." * On the other hand, the nine designers at the table agreed that since designing a font was at least in part a labor of love, it would be difficult to sustain interest in a typeface driven by purely marketing considerations. "I can't make heads or tails of what's trendy," admitted Ryan. For him, demand and inspiration came from sources close to home. "My wife turned to me the other night and said that her mother wanted me to do a typeface and use her name," he reported. "That's a reason to do a typeface. It's going to be called Frances." * The concluding remarks of a generally rather good-humored gathering were devoted to the things, people and events that inspired a typeface. Frank Marciuliano began. "An accident," he said, mysteriously. With this, a flurry of one-liners swirled around the room. "A snowstorm," said a voice. * "A contract," said another. * "A tool like a Japanese bamboo pen," said another. * "A mother-in-law named Frances," said Ryan. With that, the group dispersed for dinner.

PETER HALL IS A JOURNALIST WHO SPECIALIZES IN DESIGN. HE WRITES FOR SEVERAL PUBLICATIONS IN ENGLAND AND THE UNITED STATES.

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TYPE *on* TYPE

ESSENTIAL TYPOGRAPHIC WORKS

By D. A. Hosek

Just what are the essential books on typography? When faced with the task of choosing the definitive list, I first had to determine just what makes a book essential. Certainly I have favorites such as Richard Hoffman's charming *Don't Nobody Care About Zeds*, a specimen book showing Z in 85 different metal typefaces, each in a decorated setting, but while it's a fun little book, it's not what I'd consider indispensable. Similarly, there are classic texts such as select volumes of *The Fleuron* and Bruce Roger's *Paragraphs on Printing*, but are they essential? I decided not.

The books listed here form a sort of canon of typographic works. This listing is not meant to be an end, only a beginning. There is no attempt at comprehensiveness simply because there is too much to comprehend. But unlike other areas of creative pursuit, there is a small enough body of work to make a reasonable starting point.

So what forms our canon? The central canon consists of those works that are important to understanding the larger world of typography. As such, we want to cover the basics, but also have a solid sense of typographic history. Therefore, it's important to read not only books covering design principles such as Carl Dair's *Design With Type*, but also those such as Sebastian Carter's *Twentieth Century Type Designers*.

DESIGN PRINCIPLES

Whether one's typographic pursuits tend toward a clean Swiss-German *neue typographie* style or a layered postmodernist approach, there are principles that should at least be known—even if they are, in the end, rejected. The same fundamental reasons why one should think twice before mixing Baskerville and Bodoni on the page apply equally to Blast-O-Rama and Not Caslon. The books in this section provide a grounding in the essentials of typographic design by four prominent designers of the 20th century.

***Design With Type*, Carl Dair** (University of Toronto Press, 1982). Carl Dair's typographic works encompass a wide range of endeavors, from book design to advertising and work for television. *Design With Type* reflects that experience and is easily the best introduction to typography available. While type technology has changed considerably since 1952 when the original version of this book was published, the principles underlying it have not. Dair has managed to create a work that instructs the reader in typography without getting caught up in the technology. As a result, *Design With Type* is no less valid in 1996 than it was 44 years ago. I know of no better introduction to type.

***Elements of Typographic Style*, Robert Bringhurst** (Hartley & Marks Publishers Inc., Vancouver, 1996; second edition). Robert Bringhurst's *Elements of Typographic Style* presents a rather lyrical approach to typography. Bringhurst lays out typographic principles while maintaining a sense of play. Some of the suggestions initially seem radical, but quickly make perfect sense, such as substituting capitals or boldface from another type family to get a better look on the page. A chapter near the end of the book, "Prowling the Type Specimen Books," is especially delightful, providing insight to a variety of typefaces. The second edition includes additional information on computerized typography and an expansion of the previous contents. A new appendix lists the major type foundries.

***The Design of Books*, Adrian Wilson** (Chronicle Books, San Francisco, 1993). Adrian Wilson was perhaps the premier typographer in San Francisco after World War II, producing book designs for a number of publishers, from his own private press to the University of California Press. This book distills his knowledge and experience in book design into an enjoyable read, describing not only his own technique but that of other designers, from the traditionalism of Bruce Rogers to the avant-garde typography typified by Massin's design for *Le Cantatrice Chauve*. While Wilson occasionally gets bogged down in addressing technological questions that are no longer relevant, his book is still essential reading for anyone in book design.

***Asymmetric Typography*, Jan Tschichold** (Faber & Faber, London, 1967; out of print). Before there was the current crop of "new typography" there was *die neue typographie* with Jan Tschichold as one of its leading proponents. Tschichold's earlier work, *The New Typography*, has recently been published in English by the University of California Press, but the shorter *Asymmetric Typography* is much more easily digested and a better statement of the principles behind the new typography of Germany in the 1930s. While the philosophical battle over design is now passé, the design principles laid out here by Tschichold are an excellent example of his strong understanding of how typography should work. The relative inaccessibility of the book at present represents an opportunity for a publishing house to issue a Dover-style inexpensive reprint of the book.

DEEPER STUDIES

Of course typography goes beyond texts introducing basic principles. These next five books represent the best of the examinations of more specialized typographic research, whether issues of typographic history or the details of designing and using type.

***Best of Fine Print on Type and Typography*, Edited by Charles Bigelow, Paul**

Continued on page 110

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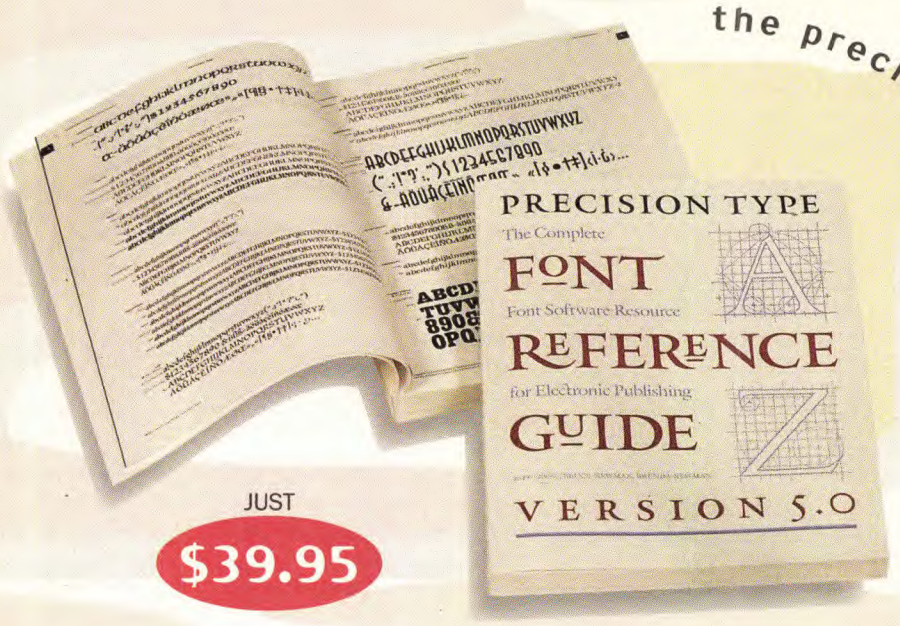

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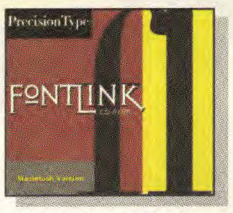

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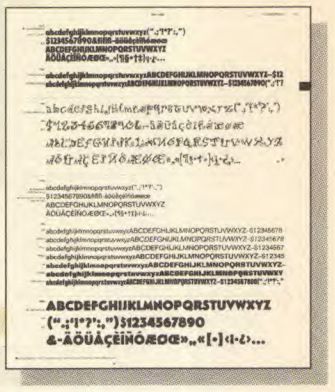
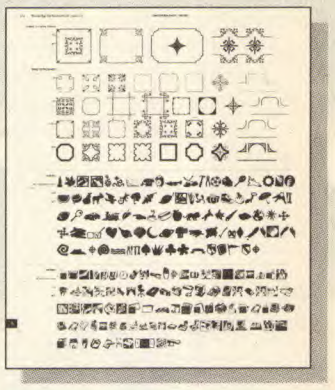


LARGE CHARACTER DISPLAYS

The fonts in this section are displayed as either comprehensive character sets or as complete upper and lower case character alphabets, figures and some punctuation. This section also includes fonts for Cyrillic, Greek, Hebrew, Korean and many other European languages.



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Continued from page 108

Hayden Duensing and Linnea Gentry (Bedford Arts Press, San Francisco, 1989). *Fine Print* was the premier book arts journal in the United States from 1975 until 1990 when it ceased publication. In its 16-year run, it covered all aspects of book publishing from papermaking, printing and binding to design and typography. These articles, culled from the first 14 years of the publication's history, present one of the best—if not the best—collection of articles on type and typography from the best known names in the field. The range of articles is stunning: from historical examinations of Civilité and the Hungarian type designer Miklos Kis to examinations of contemporary designs such as Gudrun Zapf-Von Hesse's Diotima or Kris Holmes' Isadora. The articles on the creation of typefaces, in both metal and photo or digital format, are quite enlightening. The diversity of techniques and sources for inspiration can be quite informative. While this book may be hard to obtain because of the demise of *Fine Print* as an institution, it is well worth the effort to locate a copy.

***Twentieth Century Type Designers,* Sebastian Carter** (W. W. Norton, New York, 1995; new edition). *Twentieth Century Type Designers* is without peer. There is no other book that provides such a comprehensive survey of the work of major typographers in recent history. On occasion, Carter retreats to a nondiscriminatory recitation of types created by a designer, but there are enough thorough examinations of typefaces to make up for this. The rerelease of this volume by a major publisher (the first edition was published by Taplinger Publishing) makes it easier to find, although the changes are relatively minor, being mostly short insertions of more recent designers.

***Finer Points in the Spacing & Arrangement of Type,* Geoffrey Dowding** (Hartley & Marks Publishers Inc., Vancouver, 1995). There are few books that concern themselves with the details of fine typesetting quite like Dowding's book. Dowding is a proponent of tight, even spacing and tending to such details as optical (as opposed to physical) centering of display matter and the like. The book is composed of two sections, "The Setting of Text Matter," and "The Setting of Displayed Matter" and both provide a more complete accounting of text setting than one will find anywhere else. After reading this book, the designer may never be satisfied with most commercial typography again.

***Letters of Credit,* Walter Tracy** (David Godine, Boston, 1989). Walter Tracy's *Letters of Credit* is a rare source of typographic critiques. Over half of the book is devoted to a close examination of the work of just five designers: Jan van Krimpen, Frederic Goudy, Rudolf Koch, W. A. Dwiggins and Stanley Morison (the latter presenting the orthodox account of the origins of Times New Roman before the discovery of Sterling Burgess' typeface). If *Letters of Credit* only consisted of this section, it would be an invaluable book. But the beginning portion is equally wonderful, consisting of a 12-chapter study of design. If there is any defect of this book, it is the lack of an adequate context of other books on type design in which *Letters of Credit* might take its place. As a result, this part of the book is a strange mixture of the basic and the arcane. Fewer than 60 pages separate the definition of "set" from a detailed (and excellent) explanation of character spacing. While the basic information may be off-putting to the expert typographer and the expert information may have the same effect on the tyro DTPer, these chapters will still be useful to both. The latter class of readers would be well-advised to reread the book at least once a year as their knowledge and experience increase. In all, this is well worth a place in any library.

***Printing Types: Their History, Forms and Use,* D.B. Updike** (Harvard and Oxford, various editions through the 1920s; out of print). The original two-volume hardcover edition costs between $100-$200 depending on condition. (A Dover reprint was published but is no longer available.) While it's sadly out of date, having missed the typographic scholarship and development since its writing, Updike's *Printing Types* is still the most comprehensive survey of typographic history in existence. Anyone interested in understanding the origins of traditional type designs would be well served by a reading of this book. The second edition has additional notes at the back of the book indicating advances in typographic scholarship since the first edition (such as Beatrice Warde's discovery that many of the types called "Garamond" were in fact the work of Jean Jannon), although the lack of any reference to the notes in the texts makes their usefulness marginal at best.

TYPE SPECIMENS

Every typographer should have a wide selection of type specimen books to help find the right type for the job at hand. The two listed here are good choices. The first gives a good sampling of historical faces with background information. The second provides the most comprehensive showing of digital typefaces now available.

***American Metal Typefaces of the Twentieth Century,* Mac MacGrew** (Oak Knoll Press, 1994). Roughly 1600 typefaces are displayed in *American Metal Typefaces* in showings that are usually complete. Each typeface is shown in a 24pt specimen (unless, of course, it was never cast in that size) along with some brief information on its origin. The result is a volume running nearly 400 pages filled with specimens of just about every typeface ever cast in America. Scattered through the book are various tidbits about typography, some of which could be truly enlightening to the reader who has little or no experience with metal type.

Precision Type Font Reference Guide, Version 5.0 (Precision Type, Commack, NY, 1995). There are two big problems with a contemporary comprehensive specimen book: first, it's going to be big, second, it's going to be out of date before it's finished. The *Precision Type Font Reference Guide* has fallen victim to both of these faults, but it manages to be more comprehensive than anything else in its class. It may only list those fonts that Precision Type sells, but that covers a substantial fraction of the market. For the working typographer, the more specimen books on hand, the better job he or she can do. This book, however, is the one worth paying for.

D. A. Hosek is the principal of Quixote Digital Typography and the editor of* Serif: The Magazine of Type & Typography. *Information about his typographic magazine can be found on the Internet at http://www.quixote.com/serif/.

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CORRECTION

In the article "Arts & Letters" in the Summer, 1996 issue of *U&lc* (Volume 23, Number 1), Ann Goldstein was misidentified. She is curator at the Museum of Contemporary Art (MOCA) in Los Angeles.

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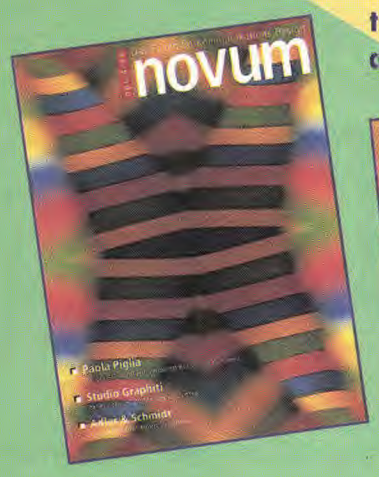

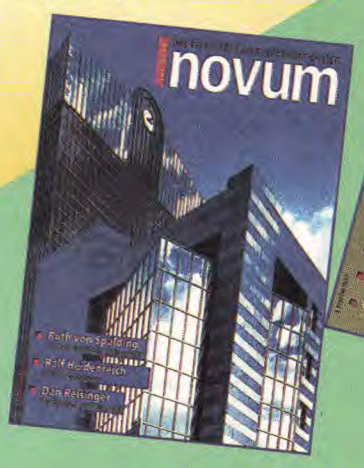

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